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DAVANZATI PALACE

ART GEMS ARE HERE

Famous Collection of Paintings
and Mediæval Furniture
Now on Exhibition.

TO GO UNDER HAMMER

Rare Specimens of Craftsman-
ship Shown by American
Association.

The famous Davanzati Palace of Florence has been brought to New York. That is, it has been stripped of its wonderful mediæval furniture, its majolicas, tapestries and pictures, that made it one of the show places of Italy, and they have been set up in the galleries of the American Art Association and will be sold there at auction.

Art enthusiasts who thronged the rooms yesterday mingled with their admiration words of regret that it had not been possible to keep the collection intact. Prof. Volpi's knowledge and resources had made it possible to restore the forsaken and abused house of the old family of the Davanzati into a splendid replica of a Renaissance stronghold and dwelling, a much more effective appeal to the mind than that of such art objects when coldly distributed in the usual museum.

Gems of Mediæval Art.

The Davanzati Palace was a museum of a superior order. Without doubt many of the pieces will find their way more or less directly into our public collections. It is even not unreasonable to hope that the sight of so immense and complete a collection of rare specimens of ancient craftsmanship and artistic skill will fire some ambitious amateur with the idea of assembling such a museum of mediæval art in this country.

Prof. Volpi ardently desired that the Davanzati Palace might be sold to the Italian Government, but it was impossible at this time. This is a fair enough indication of the opportunities presented to American art lovers by the condition of affairs across the seas. Mrs. John Gardner's Venetian Palace on the Fenway in Boston is an object of interest and a place of pilgrimage for all astute Americans. There seems to be no reason why a similar artistic venture should be denied to New York.

In the meantime the ancient carved benches, the chests and tables and reliquaries that could tell so much history if they would, are installed in the rooms in Madison Square South. The babel of tongues in the galleries yesterday showed that students and experts were fully alive to the importance of the occasion. The association galleries are spacious and the installation of the furniture and palace accessories has been accomplished tastefully.

Famous Artists Included.

The pictures in the collection are by artists whose names are written large in history. There are two large Titians and a still larger Signorelli; the same Signorelli, so James Addington Symonds insists, that set the pace for Michelangelo. There is a painting by Jacopo Palma of a famous beauty, a circular madonna by Sandro Botticelli and a

"Madonna with the Child and Saints," by Francia. A small but highly interesting canvas by Francesco Guardi pictures a masked ball in the Ridotto, and two heads, evidently studies, by Tiepolo, exhibit the freshness of handling for which he is famous. Peruzzi, the great architect, who was also a painter, is represented by his own portrait and he has not scrupled to make himself out as handsome as possible.

There are also portraits by Rubens and Vandyke, the latter with the usual grace and refinement showing in both sitter and artist. A copy of the Rembrandt self-portrait is said to be by no less a person than Ferdinand Bol, who was Rembrandt's best known pupil. The primitives are numerous. Some of the panels in the altars have been painted by well known men. One, for instance, is by Ghirlandaio.

However, the great impression produced by this exhibition is not that given by the pictures but by the furniture, for it comes with more of an element of surprise. Volumes have been written about Titian and Signorelli and the public knows about what to expect from these two masters, but the glories of the furniture of those days, much of it designed by the greatest artists, are almost a new story.

In every direction objects are confronted that vividly bring back the romance of mediæval Italy. Boccaccio and Savonarola are suggested by turns. This table with its elaborate carvings was designed by Pinturicchio, and the chair beside it is one that Andrea del Sarto used and painted into one of his pictures.

The princely beds in Prof. Volpi's collection are as royal as much carving and fine gold can make them with damasks and old velvets by way of coverings. The unique bed of the occasion, however, is an early fifteenth century piece of panelled walnut, which is built upon a wide dais. Any number of retainers or courtiers could sit about the bed on this dais. The going to bed in those days was a formal and intricate affair for royalty, and this wonderful relic helps a modern to appreciate it.

There are many great benches in the collection, noble in design and of great solidity. One that bears the arms of the Orsini family upon a scroll work, it is believed, designed by Gian Bologna. The table by Pinturicchio is of Umbrian walnut, has a moulded edge to its square top, with intricately arranged acanthus leaves carved upon the legs. Its workmanship is almost jewel-like in finish.

The writing cabinets are of every description. There is one, no doubt from a duchess's boudoir that is all in red and gold, with panels of paintings conceived in such a primitive style that, paradoxically, they seem almost modern. Others in severer lines and of more sober workmanship were probably used by cardinals' secretaries.

Marriage Chests Prominent.

As might be expected in a collection so purely Italian, the cassoni, or marriage chests, are very prominent, and they include many that have been enriched with painting or figures carved in relief. It is doubtful if more interesting specimens of the chairs popularly named after Savonarola have ever been shown here.

It is said the Davanzati Palace contained forty rooms, and to complete the pictures of mediævalism at which Prof. Volpi aimed, he ransacked all Italy for the minutiae necessary for the various rooms. These include many quaint objects such as the kitchen mill, iron standards for fat candles, brackets, braziers, wood chests, torches, spinning wheels, and so forth, all of which illustrate various phases of ingenious workmanship.

To many the interest of the whole show will centre in Prof. Volpi's majolica. These include not only the much prized Gubbio lustres, but an important group of primitive majolica recently unearthed at Orvieto, which aroused the greatest interest among European connoisseurs. No specimens have been shown here before. Dr. Bode of Berlin, who studied them with enthusiasm, has

stated that "the greatest antiquaries have valued even fragments of majolica in restoring their palaces."

Designs Well Preserved.

The Volpi specimens of this ware are intact, however, and the designs upon the bowls, pitchers and tureens are remarkably effective, in a primitive way, and well preserved. The disposition of these unusual wares will be awaited with extreme interest.

One of the Gubbio lustres is a deep plate, richly decorated by the famous maestro Giorgio. A sixteenth century bowl is by Francesco de' Medici, who had the honor of producing the first porcelain in Europe. The present specimen is marked with the dome of the Florence Cathedral. Only thirty pieces of his work have survived, most of it in museums.

The Venetian glass, the armor, the antique linens and tapestries are worthy of detailed descriptions for which space lacks. The chief of the tapestries has the place of honor in the large gallery. It is of early Flemish weaving and hung for generations in the palace of the Princess Altieri near Lucca. It is a "marriage" tapestry, the design showing in quaint fashion the arrival of the bride to be with her attendants at her future home.

The sale of the Davanzati Palace fittings begins at the galleries on November 21. The paintings will be auctioned at the Plaza Hotel on the evening of November 27.

Some Notable Objects in the Volpi Collections.

Great in numbers and rich in charm, the Volpi collections, now on view at the American Art Galleries, reveal to the uninitiated the particular nature of the lure of Italy for the collector. Wherever you turn there is something to speak to you of the mellow shadows of old Florentine buildings, with their deep-toned old woodwork, their warm leathers, their rococo and grandeur and ancientries. The two collections come from the Davanzati Palace and the Villa Pia in Florence, where Elia Volpi, a dealer and collector on a vast scale, had gathered many treasures in addition to those belonging to the furnishings of the palace.

Inspired by the same spirit that has moved Italy as a whole to safeguard and restore in very recent years the monuments of her glorious period, Signor Volpi not long ago undertook the rehabilitation of the Davanzati Palace. Built some time in the fourteenth century, upon the site of a little group of buildings sheltering the different branches of the Davizzi family in the previous century, this place became the property of Bernadò Davanzati in 1576, one of the most illustrious citizens of Florence in his time. Until recently the magnificent façade invited to an interior in which, according to a writer in *Les Arts*, all the profanations possible had taken place to disguise and destroy the original beauty. After Signor Volpi became the owner he set to work, with antiquarian zeal and the taste of a connoisseur, to recreate the original aspect. The war, of course, changed all conditions of life in Italy, and now, while the palace itself is to go to the Italian Government to be used as a museum, its contents are brought here for sale, together with the contents of the Villa Pia.

The sale, beginning Nov. 21, will occupy eight afternoons at the American Art Galleries, and one evening dedicated to the pictures, at the Plaza Hotel. Clearly it would be impossible to mention even the most important objects in a group of more than a thousand examples with specific comment, and the only course open to the itinerant commentator is to follow his predilections and pause now and then at some especially salient object. The first afternoon's sale is given to the few ivories, the sixteenth century bronzes, the sculptures in stucco, terra cotta and wood, a small number of marble sculptures and the majolica. Among the attributions certain to attract the attention of experts is that of the little "Greek Bronze Statuette of Sappho," which Professor Bendinelli gives to "the golden period of Greek art, the close of the Fourth century, B. C." The figure is that of a seated woman, head bent forward in an attitude of meditation, hair parted in the middle and covering the ears, the right arm stretched forward and the hand, which originally rested on a musical instrument, as is shown by holes in the drapery, bent down. The left arm clasps a roll of parchment. The figure was cast in one piece except for the arms.

Any well preserved work of the period to which this is assigned is highly to be valued, and the delicate charm of the figure will make friends for it with experts and general public alike.

A bronze incense burner by the Paduan Il Riccio, has an adventitious interest from having been intended for the Morgan collection of bronzes.

The terra cottas include in their richly colored ranks a fifteenth century ma-

donna of Faenza ware, compact in mass, naive in expression and strong in character. The child in its mother's arms is so held as to avoid the slightest interruption to the flowing outline of the madonna's figure enveloped in a mantle and the sturdy winged angels supporting the wooden base of the statue combine with it in an admirable composition. It is an example of the fine restraint and trained sense of form common to the Italian modelers of that time.

The primitive majolica of Orvieto plays a conspicuous part in this section of the exhibition. The rich, low colors and restricted shapes of this early ware have captured the favor of collectors who rank it above the later majolica not only on account of its rarity, but for its aesthetic character.

The second afternoon's sale takes in the textiles and part of the furniture, which ranges from the "mirrors of the soul" with tempera paintings of saints, designed as gifts to young maidens under the protect on of the particular saint depicted, walnut salt boxes and other details of a household equipment, to the splendid cabinets and coffer painted and designed by artists of the rank of Sodoma and Pintoricchio. In addition to pieces of exceptionally beautiful form and ornamentation are a number that have associative interest, a chair that belonged to Andrea del Sarto, a centre table designed by Vasari, and so on. There should be food for thought for the modern craftsmen in the beauty of the pestle and mortar, the hatrack, the breadbox and other kitchen utensils that sing their little song of how Italy loved to spend her knowledge and taste on every humblest corner of the house.

Among the tapestries is one, early Flemish, that was woven to commemorate the marriage of one of the Altieri family and is known in Italy as the Altieri Tapestry. It formed one of the chief glories of the Davanzati Palace. There are also rugs and glass and armor, musical instruments, and wrought iron, all things, indeed, that constituted the furnishings of a Renaissance home. If this very remarkable collection has good luck in the market the sale will be one of the sensations of the season. The principal examples of painting and sculpture will be considered in a later article.

RECORD SALE MADE OF DAVANZATI ART

Three Hours' Auction of Palace
Treasures Yields \$223,745—
Total to Date \$470,695.

TUSCAN TABLE FOR \$11,100

J. W. Ellsworth Pays \$4,000 for
Andre a del Sarto's Chair—Two
Florentine Chests Bring \$8,000.

The rain yesterday afternoon did not affect the attendance at the sale of art objects from Davanzati Palace, Florence, Italy, at the American Art Galleries, as had been expected, but rather when the last work of art was sold the receipts for the three hours' auction were \$223,745, bringing the total for three days to \$470,695. The record established at the opening afternoon was not only broken, but a new one made for the disposition of art treasures in this country.

Professor Elia Volpi, the collector, who brought his collection to this country because of the war, was said yesterday to be confident that when the sale closes on next Monday, the \$1,000,000 mark will have been attained. His collection contained objects from the Villa Pia at Florence, but these were disposed of during the first two days, leaving only articles from the Davanzati Palace to be sold during the remainder of the week.

A sixteenth century Tuscan walnut table brought the largest price yester-

day. It was sold to Miss R. H. Lorenz agent, for \$11,100. The table had a heavy oblong top with molded edge, the upper member carved in a pattern of guilloche, the lower member with enriched dentels. The lyre-shaped legs were exceptionally heavy and richly carved with bold acanthus leaf volutes enclosing oval cartouches, carved with a coat of arms and terminating in lions' paws; the square longitudinal brace was fluted. The height of the table was 2 feet 7½ inches, its length 9 feet ½ inches, and width 3 feet 2½ inches.

No Takers for \$6,000 Hatrack.

The upset price of \$6,000 on a sixteenth century Italian walnut hanging hatrack saw no takers, and Professor Volpi, it was said, would send it back to be placed once more in Davanzati Palace, which has been offered to the Italian Government. The hatrack is rectangular, with a projecting canopy, molded cornice inlaid freize, and apron formed as a series of Gothic pointed and trefoiled arches with molded pendant carved with trefoil spandrels and supported at the sides by two shaped, carved, and pierced brackets of a scroll-leaf design.

It became known when three articles which had been catalogued were marked "out of the sale" that a committee of Genoese artists had pleaded with the Italian Government to keep the objects in the country, when they learned that treasures from Davanzati Palace were being shipped to this country through Genoa. The shipment from Naples had not been held up by the authorities, although a committee from that city had also objected. The reason given was that the authorities at Naples had nothing to do with the handling of the shipment from Genoa. A valuable sixteenth century Italian State bench, a fifteenth century large walnut throne, and a sixteenth century Siennese painted armoire cabinet were the objects designated. The design of the State bench had been confidently attributed to Gian Bologna, while the armoire cabinet was painted by Antonio Brazzi, known as "Il Sodoma."

Duveens Pay \$50,000 for Chairs.

Most of the chairs which were sold yesterday went to Duveen Brothers, who bought more than two dozen for more than \$50,000. The chairs were sold separately. They included two sixteenth century Italian walnut "Dante" chairs, which brought \$5,500 each. The first of these had curved arms and legs, with turned rosette at the intersection, acanthus leaf carved arms, and base rail ending in lions' paws. The seat and back were in old green velvet, the back with coat of arms embroidered in gold and silver. There was a deep green and yellow silk fringe.

James W. Ellsworth bought Andrea del Sarto's chair, which was a sixteenth century walnut, for \$4,000. The bidding started at \$3,000. Mr. Ellsworth declared later that the chair is to be sent to his Villa Palmieri, in Italy, and that it will remain in that country. The chair belonged to one of the greatest painters of the sixteenth century, Andrea del Sarto, and was more than once introduced by him in his pictures. In the Uffizi Gallery, in Florence, for instance, there is a drawing in sanguine by del Sarto which shows his wife seated on this very chair.

Some of the largest sales yesterday were a sixteenth century Florentine walnut centre table known as a "Vasari" table, bought by Miss R. H. Lorenz agent, for \$4,500. The table was of unusual interest owing not only to the admirable character of its design and its unusual state of preservation, but also to the fact that tradition assigns its design to Giorgio Vasari, the sixteenth century historian and writer of the celebrated "Lives of the Painters"; and a sixteenth century Florentine walnut pedestal table, for which Duveen Brothers paid \$6,200. Upon the table, which comes from the Palazzo of the Martelli family of Florence, the famous Donatello bust, now in Philadelphia, stood for at least a generation.

Florentine Bed Brings \$6,600.

E. E. Carezza bought a fifteenth century Geonese walnut side table for \$2,300; W. W. Seaman, agent, a fourteenth century Gothic walnut credence for \$3,100. The bids for the credence started at \$500 and jumped by \$50 and \$100 bids until finally sold. Duveen Brothers took two early fifteenth century Florentine walnut inlaid chests for \$8,100 in separate bids of \$4,000. A sixteenth century walnut Siennese cabinet cost P. W. French & Co. \$3,000, and a sixteenth century Umbrian Walnut centre table \$5,000. Carl W. Hammon bought a fifteenth century Florentine

inlaid walnut dais bed for \$6,000; Miss Barr a fourteenth century Tuscan walnut sacristy cupboard for \$4,800 and a sixteenth century draw table for \$3,200. Louis C. Tiffany took a fifteenth century Siennese carved and gilt wood frame, by Barilli of Siena, for \$3,100. L. Orsell, the antiquarian, of Florence, got two leather-covered armchairs for \$1,000. W. W. Seaman, agent, paid \$2,500 for a Siennese carved walnut bowl holder, and J. K. Branch \$1,020 for a fifteenth century Bolognese walnut table.

Among those at the sale were Mr. and Mrs. Daniel G. Reid, Mr. and Mrs. Philip Lehman, Mr. and Mrs. J. K. Branch, Mrs. Frederick Lewisohn, Mrs. Hugh Murray, Mrs. Otto Kahn, Mr. and Mrs. James L. Breese, Joseph E. Widener of Philadelphia, F. B. Pratt, David Belasco, W. Hinkel Smith of Philadelphia, and Michael Dreicer.

This afternoon's sale will consist of furniture of the fifteenth, sixteenth, seventeenth, and eighteenth centuries.

No. 432, an Italian State bench said to have been designed by Gian Bologna; No. 437, a fifteenth century walnut throne, and No. 447, a Siennese painted armor cabinet said to have been decorated by Il Sodoma.

Pays \$11,100 for a Table.

The leading price of the afternoon was \$11,100, paid by a buyer who was represented by Miss R. H. Lorenz, agent, for No. 445, a sixteenth century Tuscan walnut table. This had a heavy oblong top, with exceptionally heavy lyre shaped legs, richly carved. Miss Lorenz also paid \$4,500 for No. 413, the Florentine walnut centre table, which is said to have been designed by Vasari, the writer.

P. W. French & Co. gave \$5,000 for No. 427, an Umbrian walnut centre table, the design of which is attributed to the celebrated painter Pinturicchio; \$3,000 for No. 424, a sixteenth century Siennese walnut table; \$4,300 for No. 438, a fifteenth century Florentine carved and gilded marriage coffer; \$4,200 for No. 439, a Florentine coffer said to have been designed by Pollaiuolo, the decoration of which portrays Bacchus and Ariadne in a triumphal car drawn by winged gryphons urged on by a youthful Bacchante, and \$4,200 for No. 440, also a coffer by Pollaiuolo, with the design of "The Rape of Proserpine."

Arnold Seligman Large Buyer.

Arnold Seligman gave \$4,000 for No. 446, a fifteenth century inlaid walnut Florentine cassone; \$2,300 for No. 443 and \$2,300 for No. 442, both of which were walnut cassoni of fifteenth century workmanship, and \$3,500 each for No. 430 and No. 431, both being inlaid walnut benches made in the sixteenth century.

Some of the more important purchases of Duveen Bros. were as follows: \$5,500 each for No. 362 and No. 363, both being sixteenth century chairs of the kind called "Dante," and both having seats in old green velvet with deep silk fringe; \$6,200 for No. 414, a fifteenth century walnut pedestal table; \$4,000 each for No. 422 and No. 423, a pair of inlaid walnut chests of early fifteenth century workmanship; \$3,000 for No. 449, a sixteenth century Tuscan walnut bench; \$3,100 for No. 355, a Savonarola chair; \$2,100 for No. 356 and 357, a pair of Savonarola chairs; \$2,400 and \$2,000 for No. 374 and No. 375 respectively, being "Dante" chairs; \$2,800 for No. 376, a "Dante" chair; \$2,200 for No. 377, a "Dante" chair in old red velvet; \$2,500 for No. 378, a "Dante" chair with velvet cushions, and \$2,200 for No. 396, a "Dante" chair with embroidered cushions.

Other Important Purchases.

Kleinberger Galleries gave \$3,100 for No. 435, two fifteenth century walnut benches; Miss Paul of Boston paid \$4,300 for No. 454, a fourteenth century Tuscan walnut sacristy cupboard; Louis C. Tiffany gave \$3,100 for No. 454A, a fifteenth century Siennese carved and gilt frame; Warwick House bought No. 411, a Florentine walnut cabinet, and Miss Barr paid \$8,000 for No. 432, a sixteenth century carved walnut bench.

W. W. Seaman, agent, got No. 448, a fourteenth century coffer, for \$6,400; No. 344, a Siennese carved walnut bowl holder, for \$2,500, and No. 311, a velvet covered coffer, for \$2,000; Carl W. Hamilton bought No. 453, a Florentine inlaid walnut dais bed, for \$6,600; W. W. Seaman, agent, paid \$3,100 for No. 421, a Venetian Gothic walnut credence; Miss Barr gave \$2,100 for No. 417, a Florentine walnut cradle; Louise D. Putnam Lee paid \$1,850 for No. 412, a Venetian tooled leather, fall front cabinet; C. E. Canessa paid \$2,300 for No. 415, a Genoese walnut side table, and \$1,500 for No. 393, a walnut "Dante" chair, and Mrs. Keller bought No. 392, two sixteenth century Umbrian walnut leather covered armchairs.

The sale of the Davanzati collection continues this afternoon.

CALLS OLD MASTERS

BOGUS; SUES VOLPI

N.Y. Times - 2-9-17.

St. Louis Collector Alleges That Pictures Bought Here for \$8,400 Are Worth Only \$200.

ECHO OF GREAT ART SALE

Thomas E. Kirby Defends Italian Expert's Good Intentions — No Other Works Questioned.

On the charge that two paintings, sold last November at the American Art Galleries by Professor Elia Volpi of Florence, Italy, as old masters, were not genuine, Justice Hotchkiss granted an attachment for \$11,800 yesterday against any property of Professor Volpi's that may be found in New York. The attachment was issued in a suit brought on an assigned claim of Jackson Johnson, a millionaire art collector of St. Louis who paid \$8,400 for the pictures. The paintings are "Carolus de Malbery," sold as a Peter Paul Rubens, and "Augustin Lomellini," sold as the work of Anthony Van Dyck.

The sale of Professor Volpi's paintings from the Davanzati Palace and the Villa Pia, Florence, occupied eight days last November, and realized \$944,102. When the sale ended Thomas E. Kirby said it was the greatest sale ever held in this country, judged by the general excellence of the collection. Many Titians were sold, and among the purchasers were Joseph E. Widener, Henry C. Frick, Otto H. Kahn, the Metropolitan Museum, Boston Art Museum, Minneapolis Art Museum, and the Rhode Island School of Design. Professor Volpi's collection represented the work of many years. He purchased the Davanzati Palace as a home for the paintings, but the change in conditions due to the war caused him to present the palace to the Italian Government as a museum and bring all his paintings to this country for sale.

An affidavit on which the attachment was granted said that the paintings were worth only \$100 each, whereas if they had been genuine they would have been worth \$6,000 each. Mr. Johnson, in another affidavit, said he was not an expert judge of paintings, and that in buying the pictures he relied on the description in the catalogue. He said he had been informed by Martin Hofer, an art expert of 45 East Fifty-seventh Street, that the pictures were not genuine, and were worth only \$100 each. Mr. Hofer, who is a dealer under the name Warwick House, Ltd., in New York and London, bid in the pictures for Mr. Johnson at the sale.

When questioned last night Mr. Hofer said the suit had been brought after correspondence with Thomas E. Kirby of the American Art Galleries. He said he had bought about \$30,000 worth of the Volpi pictures, but had no doubts as to any but the two named.

Mr. Kirby said that the controversy was between the purchaser and Professor Volpi, since no picture is sold under a guarantee. He said, however, that every opportunity for inspection was given before the sale.

WORLD RECORD SET AT DAVANZATI SALE

Afternoon Session Yields \$223,745, Largest Here Abroad.

TOTAL IS NOW \$470,695

Competition Mainly Among Local Art Dealers, Duveen Bros. Leading.

Inclement weather could not stay the triumphal march yesterday of the Davanzati sale in the American Art Association galleries. The audience was as large as ever and as fashionable as ever. Also more records were broken.

Among the well known persons in attendance were Joseph E. Widener, Mrs. Otto H. Kahn, Miss Frick, Mrs. Daniel G. Reid, J. K. Branch, John T. Pratt, Mrs. Jonathan Buckley, Joseph Breck, Mrs. Fred. Lewisohn and Mr. Lehman.

The net total for the afternoon was \$223,745, which is the largest sum ever realized at an afternoon art sale either here or abroad. The sum total for the three days sale now is \$470,695.

The prices yesterday were uniformly large and the competitions for the pieces were mainly among the great local art dealers, most of whom obtained prizes. Duveen Bros., however, were by far the heaviest buyers.

One Returns to Italy.

The walnut armchair which belonged to Andrea del Sarto, the great Florentine artist, which has been an object of special interest to the public, sold to James W. Ellsworth for \$4,000. It was learned afterward that Mr. Ellsworth intends to send the chair back to Italy and will keep it in his Florentine residence, the Villa Palmieri.

The chair has a horseshoe shaped back, with a seat of one piece of walnut, the four spreading legs terminating in half ball feet. It was more than once introduced by Andrea del Sarto into his pictures, there being a drawing in sanguine in the Uffizi Gallery in Florence which shows the artist's wife seated in it.

It was announced that four pieces of furniture that were catalogued but not shown in the galleries had been withdrawn from the sale because of the action of a group of Italian artists who protested to the Italian Government against the exportation of art objects of such artistic significance. These were in consequence held in Italy. The pieces in question were: No. 418, a sixteenth century walnut hanging hatrack;

\$470,695 PAID FOR VOLPI ART IN THREE SESSIONS

James W. Ellsworth Buys Sixteenth Century Florentine Chair on Condition He Takes It Back to Italy.

Attended by a representative group of society, the third session of the auction sale of Elia Volpi's collection of art treasures from the Palazzo Davanzati, Florence, was held yesterday at the American Art Galleries, in Madison square south, bringing the grand total of sales so far up to \$470,695. The high water mark was reached yesterday with sales aggregating \$223,745. Thomas E. Kirby was auctioneer and the throng which gained entrance to the room where the auction was held taxed its capacity.

Interest centred in a finely carved sixteenth century Florentine walnut armchair said to have been used by Andrea Del Sarto which was purchased after brisk bidding by James W. Ellsworth. The purchaser, however, had a tangible string to it for by order of the Italian government the chair must be returned to Italy in good condition. Mr. Ellsworth solved the problem by stating that he would see that the chair is fittingly installed in his home in Florence, Villa Palmieri. The chair was one of three pieces concerning which similar action had been taken by the Italian authorities. They were shipped by way of Genoa and just before the vessel steamed a committee of artists protested against the articles leaving the country. They were allowed to leave there, but Professor Volpi had to promise they would be returned.

Another treasure which will find its way back to Florence is a beautifully inlaid sixteenth century hanging hatrack, the upset price of which was \$6,000. When comparatively few bids were offered, Mr. Kirby withdrew it. Later Professor Volpi said he would take the piece to Italy on his return and restore it to its oldtime place in a palace.

The highest bid of the day was that of \$11,000 for a large centre table of Tuscan walnut of the sixteenth century, which went to Miss R. H. Lorenz, agent for a buyer. The heaviest buyers of the day were Duveen Brothers, whose purchases ran the gamut of the collection. Another centre table, of Umbrian walnut, went at \$6,000 to P. W. French & Co. after having started at \$2,000. This table is considered one of the striking offerings of the collection. It has a square top with moulded edge and incurved apron carved with bold scrollings and fitted with a drawer.

One of the objects withdrawn from sale because of the objection of the Italian government was a large Italian walnut throne of the fifteenth century. It attracted wide attention because of the beauty of the carvings embellishing it. Corinthian pilasters with richly carved capitals divide the back into three oblong moulded panels. There is a moulded base with a plinth, and the whole stands on a moulded platform base. A painted Sienese armor cabinet of the sixteenth century, painted by Antonio Brazzi and known as "Il Sodoma," also was withdrawn, due to objections.

Purchasers and spectators at the session included Joseph E. Widener, of Philadelphia, W. Hinkel Smith, also of Philadelphia, Mr. and Mrs. Daniel G. Reid and Miss Reid, Mr. and Mrs. Philip Lehman, Mr. and Mrs. James L. Breese, Mr. and Mrs. J. K. Branch, Mrs. John Pratt, Fred-

rick R. Pratt, Mr. and Mrs. Hugh Murray, Mrs. Frederick Lewishorn and Mr. and Mrs. J. E. Hyde.

The grand ballroom of the Plaza will be the scene of the auction of paintings in the Volpi collection on the evening of November 27. The sessions will continue until November 28.

BIG PRICES AT VOLPI ART SALE

Total \$233,745 Received at Third Session—Auction Will Be Continued This Afternoon. Spirited Bidding for Relics

SENSATIONAL prices and spirited bidding for the possession of many of the rare art treasures and antiquities from the famous Davanzati Palace at Florence, Italy, prevailed at the third session of the sale of the Volpi collection yesterday afternoon at the American Art Galleries. More than 120 objects, including prized antiques of the fourteenth, fifteenth and sixteenth centuries, went under the hammer for the total sum of \$233,745, the highest amount realized yet at a single session of this notable sale.

For the three sessions the unusual amount of \$470,695 has been received. The dispersal of these rare antiques bids fair to rank with several of the great art sales in recent years.

Again the galleries were thronged with society folk and collectors from New York and other cities.

Italy was represented by L. Orselli, an antiquarian of Florence, who is here to reclaim some of the treasures from his native land.

HAT RACK WITHDRAWN.

One of the events of the afternoon was the withdrawal of a sixteenth century Italian walnut hat rack from the sale by Professor Elia Volpi, who had placed an upset price of \$6,000 on this antique. He has decided to replace the hat rack in the Davanzati Palace. Three rare pieces in the Davanzati collection, a sixteenth century Italian state bench, a fifteenth century Italian walnut throne and a Sienese armor cabinet of the sixteenth century, painted by Antonio Brazzi, known as "Il Sodoma," it was announced by Thomas E. Kirby, auctioneer, have been retained by the Italian Government.

An interesting feature was the purchase of Andrea Del Sarto's chair, sixteenth century Florentine walnut, of rare historical interest, by James W. Ellsworth, of New York, for \$4,000 after a spirited tilt among bidders.

A sixteenth century Tuscan walnut centre table with lyre-shaped legs, richly carved, with bold acanthus leaf volutings, was knocked down to Miss R. H. Lorenz, agent, for \$11,000, the top price of the afternoon.

A fifteenth century Florentine walnut table was obtained by Duveen Brothers for \$6,200. Among other purchases by Duveen Brothers were a fifteenth

Century Italian "Dante" chair for \$3,600, and another "Dante" chair of sixteenth century for \$5,500.

A sixteenth century Florentine walnut centre table, known as the "Vasari" table, was obtained by Miss Lorenz for \$4,500.

TABLE BRINGS \$5,000.

P. W. French & Co., who often rivalled the Duveens in the bidding, got a sixteenth century Umbrian walnut table for \$5,000.

A sixteenth century Florentine inlaid walnut bench went to Arnold Seligman for \$3,500, which price he also paid for a similar antique.

For a fifteenth century Florentine inlaid walnut dais bed Carl W. Hamilton paid \$6,600, and for a fourteenth century Tuscan walnut sacristy cupboard, Miss M. E. Paul paid \$4,300.

Among those noted in the gallery were Mr. and Mrs. William Randolph Hearst, Joseph Widener, of Philadelphia, Mrs. Otto Kahn, Mrs. John T. Pratt, Mr. and Mrs. J. K. Branch, Hinkel Smith, of Philadelphia, Mr. and Mrs. James L. Breese, Mr. and Mrs. Frederick Pratt, Mr. and Mrs. Hugh Murray, Mr. and Mrs. J. H. Hyde, and Erskine Hewitt.

The sale will be continued this afternoon.

FIRST DAVANZATIC SALE NETS \$169,142

Record Prices Established at Auction of Rare Italian Art Treasures.

NOTABLES IN THE BIDDING

Duveen Bros. Pay \$66,000 for XV. Century Bronze Incense Burner.

The American Art Association made a brave beginning yesterday afternoon in the sale of the art treasures of the Davanzati Palace, which Prof. Volpi has brought to this country. The largest crowd of bidders this season turned out for the sale, some record prices were established and the huge total of the sales, \$169,142.50, will have an encouraging effect upon the art season.

Among the well known persons seen in the galleries during the auction were Clarence Mackay, Mrs. William K. Vanderbilt, Jr., Mrs. Peter Cooper Hewitt, Mrs. E. H. Blashfield, Mrs. Samuel Untermyer, David Belasco, David Warfield, W. B. Thompson, Charles D. Crocker and Mr. and Mrs. Edson Bradley.

The highest price of the sale was \$66,000, which was paid by Duveen Bros. for the fifteenth century bronze incense burner by Il Riccio, only twenty-three inches in height. This is a record price at auction for such a bronze.

Small Renaissance bronzes of this description seldom appear in the auctions and the rarity and value of them are not well understood by the public.

Recalls Lydig Art Auction.

The last considerable previous sale of them occurred in the auction of the Mrs. Philip Lydig art collection, but it was impossible at that time to secure the prices that the objects would have fetched in Europe. The present sale will have the effect of influencing European owners to send their bronzes here for disposal.

This incense burner is lavishly covered with ornament and surmounted by a figure of a bearded faun, who is seated upon a shell, resting one hand on a bunch



of grapes and holding out Pan's pipes with the other. It was made when the sculptor was working in Padua, in association with Donatello, on the bronze doors for the Church of St. Anthony. He was ordered to make it by his patron, the Duke of Mantua, and the bronze has always remained in this family until quite recently.

Bidders Showed Hesitation.

There was a reserve price placed on the bronze of \$55,000, and the bidding hesitated long before it finally mounted with \$1,000 bids to the winning figure. The under bidder was the firm of P. W. French & Co.

The second highest price was \$15,000 paid by C. E. Canessa for a Greek bronze statuette of Sappho, which dates from the fourth century B. C. The figure, which was exhumed at Melos, has been much written about by experts of antique sculpture.

A fifteenth century Florentine stucco bas-relief by Antonio Rossellino sold to Otto Bernet, agent, for \$5,700, and for No. 115, a sixteenth century Florentine glazed terra cotta alte-relief, by Giovanni della Robbia, Mr. Bernet paid \$7,100. Mr. Bernet, as agent, also got No. 81, a bronze statuette by Pollainolo, for \$4,800, and No. 116, a glazed terra cotta by Rossellino and Luca della Robbia, for \$3,900.

W. W. Seaman, agent, gave \$4,400 for No. 114, a glazed terra cotta tabernacle by Giovanni della Robbia, and \$2,500 for No. 113, a bas-relief by Giovanni Bologna. David Warfield bought No. 82, a fifteenth century enamelled cross, and Mrs. Peter Cooper Hewitt paid \$275 for No. 37, a sixteenth century bronze plaque. Miss R. H. Lorenz, agent, gave \$1,500 for No. 63, two bronze candlesticks by Il Sansovino, and \$1,400 for No. 112, a fifteenth century bronze bull.

W. French & Co. paid \$2,000 for No. 31, four seventeenth century carved walnut panels; Kleinberger Galleries paid \$1,475 for No. 10, a French gothic ivory figure, and J. D. McIlhenny gave \$2,000 for No. 151, a fifteenth century Madonna and child.

The auction will be resumed this afternoon.

\$246,950 REALIZED BY DAVANZATI SALE

Total for Second Day \$77,807,
\$5,100 Being Paid for
Bolognese Table.

SOCIETY FOLK THERE

Director of Minneapolis Art
Museum Among Out of
Town Buyers.

Another "capacity" house attended yesterday's session of the sale of the art treasures of Davanzati palace in the rooms of the American Art Association. Many no doubt were drawn in curiosity to see a repetition of the excitement of the day before, when Riccio's bronze was sold for \$66,000.

Society was well represented in the audience, and in addition there were many dealers, experts, museum directors and collectors from out of town. Among the prominent persons present were Mr. and Mrs. William Randolph Hearst, Joseph E. Widener, Herbert Pratt, Jonathan Buckley, Mrs. Burke Roche, Mrs.

Peter Cooper Hewitt, Mr. and Mrs. Daniel G. Reid, J. K. Branch, Benjamin C. Cable, Joseph Breck of the Minneapolis Museum, David Belasco and Hinckley Smith.

The total for yesterday's sales amounted to \$77,807.50, making a grand total for the two days sales of \$246,950.

\$5,100 for Bolognese Table.

The last number on the programme, a splendid sixteenth century Bolognese walnut table, led the list of prices, going at \$5,100 to a buyer represented by Otto Bernet. This table is oblong, with a plain top that has a fluted moulding beneath. The two legs are lyre shaped, the whole design being massive and simple.

The Minneapolis Museum acquired for \$1,050 No. 323, sixteenth century Florentine chancel stalls, and for \$500 No. 319, an Umbrian walnut choir book lectern, made in the sixteenth century. The Worcester Art Museum purchased two sixteenth century cushions, No. 195, of red velvet embroidered with silver and gold, for \$250.

The beautiful gilt four post bed which attracted so much attention during the exhibition will return to Italy, having been purchased for \$2,000 by L. O. Orselli, the well known antiquarian of Florence. In the ornament on this bed was included the arms of the De la Bella family. Mr. Orselli also bought No. 317, a sixteenth century Florentine walnut sideboard, for \$1,550, and No. 318, a Bolognese walnut armoire, for \$750.

R. Daniels, who made many purchases, paid \$3,800 for No. 325, a sixteenth century walnut bench; \$1,175 each for No. 315 and 316, companion Bolognese walnut marriage chests; \$950 for No. 297, a Florentine walnut table; \$660 for No. 288, two Italian walnut armchairs; \$800 for No. 284, two sixteenth century walnut armchairs with upholstery in contemporary embroidery, and \$925 for No. 261, a sixteenth century Cushak rug.

Walnut Bench Brings \$1,575.

Mrs. Peter Cooper Hewitt paid \$1,575 for No. 324, a Siennese inlaid walnut bench; E. L. Perera gave \$3,200 for No. 329, an Umbrian walnut library bookcase, and the Kleinberger Galleries bought No. 320, a gilt synagogue cabinet of Italian walnut, for \$1,600. J. D. McIlhenny of Philadelphia got No. 313, a Siennese walnut marriage chest, for \$1,400.

Arnold Seligman paid \$1,400 for No. 323, a Florentine inlaid walnut marriage chest; \$1,500 for No. 308, a Lombardy walnut credence, and \$810 for No. 256, a piece of sixteenth century red velvet. Miss R. H. Lorenz, agent, paid \$1,400 for No. 258, a nomad Asia Minor prayer rug; No. 260, an ancient "leaf" rug, went to J. D. McIlhenny for \$1,700, and Mrs. Peter Cooper Hewitt gave \$900 for No. 262, three seventeenth century stools.

A. E. Canessa bought No. 276, two high Italian pedestals of gilt, for \$1,000; Miss Barr gave \$1,340 for No. 283, two sixteenth century walnut armchairs; W. W. Seaman, agent, paid \$1,050 for No. 304, a Florentine octagonal walnut table, and P. W. French & Co. paid \$1,100 for No. 307, a sixteenth century Florentine gilt walnut high candlestick. The Duveen Bros. paid \$650 for No. 294, \$750 for No. 295 and \$760 for No. 296, all three being rare old Savonarola chairs. The same firm paid \$800 for No. 271, also a Savonarola chair. No. 309, an Umbrian walnut table of oblong shape, went to Otto Bernet, agent, for \$2,900.

The sale of the furniture from the Davanzati palace will be continued this afternoon.

DIVANZATI PALACE ART BRINGS \$168,962

A 15th Century Bronze Incense
Burner in Prof. Volpe Collec-
tion Sold for \$66,000.

SAPPHO STATUETTE, \$15,000

One of the Best Examples of Greek
Art Was Recently Exhumed—
A Throng of Bidders.

More interest than has been shown by art lovers in sales of art objects thus far this season was displayed yesterday afternoon at the American Art Galleries at the sale of the treasures and antiquities from the famous Divanzati Palace and Villa Pia, Florence, Italy, which were brought here for disposition by Professor Ella Volpe, the collector, because of the war.

The sale was continued for more than four hours, and when it was over 160 objects had totaled \$168,962.50. The largest individual purchase was of a fifteenth century bronze incense burner, which went to Duveen Brothers for \$66,000. The burner was a specimen of Cinquecento art, and was fashioned by Andrea Briosco, known as Il Riccio when he was a co-worker with Donatello on the bronze doors of the Church of St. Anthony. He was ordered to make it by his patron Gonzaga, the Duke of Mantua, and in the possession of the family of the Marquis del Sogno, descendant of Gonzaga, it finally remained.

In 1911, during the centenary of the Italian Independence, the bronze was shown at the Castello di St. Angelo in Rome, where noble families of Italy sent the most precious works of art they owned to be placed on exhibition. Dr. Bode of the Berlin Museum, declared it to be one of the most beautiful Italian Renaissance bronzes known to the world. The late J. Pierpont Morgan commissioned Professor Volpi to purchase it for him, but owing to Mr. Morgan's death the piece remained in the present owners' hands.

Upset Price was \$55,000.

The upset price placed on the bronze was \$55,000, and there were no bidders for several minutes after it was placed on view. Then it was contested by P. W. French & Co. and Duveen Brothers, and the price went up \$1,000 at a time until finally purchased by Duveen Brothers.

The bronze is made in two portions, a cylindrical body with a spreading base resting on three supports and a domed removal cover. The cover, which is semi-spherical in shape, is surmounted by a seated figure of a bearded faun, (possibly a youthful Pan,) seated on a marine shell, resting on one hand a bunch of grapes and holding out in the other a Pan's pipes. Below this figure are three Medusa masks having between them festoons of fruits above the centres of which are escallop shells. This hemisphere is supported by three mythological monsters with bearded men's faces and winged female bodies terminating in lions' paws.

Between these are winged Amorini with outstretched arms in graceful attitudes of support. The curved rim of the cylindrical body is decorated with aranthus leaves, while around the upper part of the body itself are three eagles with outstretched wings, (the arms of the Gonzaga family,) their feet resting on three festoons of banded laurel leaves tied with flowing ribbons.

Below the eagles are three satyrs' masks with rams' horns and between these three figures possibly of marines' Detties standing on somewhat conventionalized wave forms. The lower part of the body, separated from the upper by a gold fillet, is decorated with festoons of fruits, shells, grotesque masks, and eight small arch-shaped apertures



through which to feed fresh supplies of incense to that burning within. The curved spreading base is decorated with an acanthus leaf bordering, and rests on the shoulder and uplified hands of three male caryatids having scrolled acanthus leaf terminations. The burner was on a modern ebonyized wood molded base.

Greek Statuette of Sappho.

A Greek bronze statuette of Sappho of the fourteenth century B. C., went to C. B. Canessa for \$15,000, which was the second highest price paid. The statuette since its recent exhumation was accepted as one of the finest existing examples of Greek art by the foremost archaeologists and art critics of Italy.

A fifteenth century Italian bronze statuette of Antonio Pollaiuolo, a nude figure with hands raised in the attitude of double pipes, was sold for \$4,800 to W. W. Seaman, agent, who likewise bought a thirteenth century Sienese gilt copper reliquary for the same price. The back of the reliquary was closed by two hinged doors painted by Duccio di Buoninsegna.

Other prominent sales were a bronze figure of a standing bull on a square base, \$1,400; a sixteenth century Italian bronze, the figure of a charging wild boar, \$1,000; a sixteenth century bronze, "A Silver God," by Il Tribolo, cost Otto Hernet, agent, \$1,800. The bronze group, "Apollo and Daphne," height 21 inches, width 13½ inches, went to T. Kredler for \$1,200. A sixteenth century Italian bronze fountain and basin cost the Minneapolis Institute of Arts \$250. French & Co. bought four seventeenth century Roman carved walnut wood panels for \$2,000, while J. S. Coolidge bought two fourteenth century Florentine colored gilt wood statuettes for \$1,640.

David Belasco a Buyer.

Two polychrome terra cotta statuettes of the sixteenth century were sold for \$2,000; a fifteenth century Florentine polychrome terra cotta figure of the Virgin was sold to Miss R. H. Lorenz, agent, for \$1,000. O. Bernet, agent, bought an Italian bas relief for \$3,800, and a Tuscan marble figure of the Virgin, fourteenth century, for \$1,000.

David Belasco bought a fifteenth century Faenza ware plaque, "The Annunciation," for \$300, and another, "The Visitation of the Virgin," for \$240.

Among those at the sale were Mrs. W. R. Vanderbilt, Mrs. Peter Cooper Hewitt, Charles W. Crockett of California, and David Warfield. Several hundred were present throughout and at 6 o'clock the order was issued to let no more into the hall of the galleries.

teenth century Bolognese walnut table. The height of the table is 2 feet 7 inches, length 8 feet 5 inches, and width 3 feet 3 inches. It has an oblong top of plain board with carved fluted moldings beneath. The two lyre-shaped legs are carved with bold volutes and scrolls on both sides, the edges carved with large imbrications and the feet formed as large lion's paws. There is a massive longitudinal brace with molded terminations keyed into the legs at each end.

R. Daniels bought a sixteenth century Florentine walnut bench for \$3,800. The bench is rectangular, with a straight back and arms with molded cornice and frieze, inlaid with colored woods in a design of geometrical interlacings. Both back and arms are divided into molded panels surrounded by bands of inlay of a lozenge pattern. The seat is arranged to serve as a box with a molded top hinged so as to serve as a lid. The height of the bench is 3 feet 2 inches and length 8 feet 9 inches.

Umbrian Bookcase for \$3,200.

E. L. Perera paid \$3,200 for a fifteenth century Umbrian walnut library bookcase, the upper portion of which is fitted as a bookcase with six-hinged, four-panel doors, the middle portion fitted with four cupboards and six doors, the lower portion projecting forward and divided into cupboards with nine-hinged, double-panel doors. It stands on a plain chanfered base 9½ feet high, 13 feet 10 inches long, and has a depth of 3 feet 1 inch.

While the majority of those present on the opening afternoon were men, yesterday afternoon there were more women present. Mrs. Burke Roche bought a sixteenth century Italian velvet chasuble for \$205, a seventeenth century damask coverlet for \$180, another Italian coverlet for \$185, two seventeenth century portieres for \$410, a damask strip at \$115, and many other less expensive articles. A sixteenth century Italian altar frontal cost Mrs. Peter Cooper Hewitt \$90; she paid \$160 for an Italian damask coverlet of red silk, and \$280 for one of similar shape, but made of green silk damask.

Mrs. Hewitt also bought three Italian stools for \$900, two seventeenth century gilt high pedestals for \$750, and a sixteenth century Sienese inlaid walnut bench for \$1,375.

Antiquarian Orsell a Buyer.

L. Orsell, antiquarian of Florence, Italy, who came to this country for the sale, bought a sixteenth century Italian gilt four post bed for \$2,000, a Bolognese armoire for \$750, and a walnut sideboard for \$1,550. The Worcester Art Museum took a sixteenth century Italian embroidered silk cushion for \$85, and two simple red velvet ones for \$250, and the Minneapolis Museum of Art, through its Director, Joseph Breck, acquired a sixteenth century Umbrian walnut choir bookcase, as well as Florentine chancel stall, for \$1,050.

Other works which brought high prices were: A fifteenth century walnut marriage chest, bought for \$1,400 by Arnold Seligman, who also bought a Lombardic walnut credence for \$1,500, and walnut table for \$2,800, and a sixteenth century velvet in three strips for \$810; a walnut synagogue cabinet bought by the Kleinberger Galleries for \$1,000; a sixteenth century walnut table which went to Otto Bernet, agent, for \$2,900, and a fifteenth century walnut table for \$1,100.

David Belasco, art lover, who buys many things for his personal collection as well as to enhance scenic effects, bought a velvet table cover for \$200, another for \$230, two velvet cushions for \$100, and an Italian brocatelle portiere for \$80, and fifty-eight pieces of old red satin for \$100.

Among those at the sale were Mrs. Joseph Baldwin, Mrs. James L. Breese, F. Forest Russell, Mr. and Mrs. Daniel G. Reid, Mrs. Jonathan Buckley, Mrs. Frederick Lewisohn, Benjamin C. Cable, and John Pratt.

DIVANZATI ART SALE SOARS TO \$246,950

A 16th Century Bolognese Walnut Table Brings \$5,100, Top Price of Second Day's Auction.

\$3,800 FOR ANTIQUE BENCH

L. Orsell, Antiquarian, Buys an Old Italian Bed for \$2,000 — American Galleries Again Crowded.

The hall in the American Art Galleries in which the sale of art treasures from the Divanzati Palace and the Villa Pia, Florence, Italy, is being held all this week was crowded to capacity again yesterday afternoon, many persons having come from a distance to purchase articles of artistic value. It was announced at the end of the sale that the grand total for two days was \$246,950. Yesterday the result was \$77,807.50.

The highest price paid was \$5,100 by Otto Bernet, agent, who bought a six-

N. Y. Times, 6-8-19

VOLPI PICTURE SUIT STIRS ART WORLD

Many Curators Will Testify in
Hearing of Charges That
Old Masters Were Bogus.

BOOKS IN TESTIMONY

Plaintiff Offers Standard Works to
Show Rubens and Van Dyck
Are False.

In the suit brought in behalf of Jackson Johnson, wealthy shoe manufacturer of St. Louis and owner of the St. Louis Star, against Professor Elia Volpi of Florence, Italy, to recover \$11,800 damages from the art collector on the ground that an alleged Rubens and a supposed Van Dyck, for which he paid \$8,000 were bogus, it was learned yesterday has been ordered on the Supreme Court calendar for trial next Thursday, over the protests of Professor Volpi's attorney. The evidence on which Barnett L. Hollander of Hollander & Bernheimer, attorneys for Mr. Johnson, intends to rely chiefly, was also made known.

The trial promises to equal in interest that of the William T. Evans suit against William Clausen, over the alleged bogus Homer Martins in 1910, when the jury, after a prolonged trial, disagreed. The leading art experts and collectors in the country will testify.

Supreme Court Justice Finch granted the request of Attorney Hollander for an early trial of the action on the ground that it has been pending since 1917 and it is in the public interest that the authenticity of the paintings should be established if possible. Justice Finch told Attorney Elliot Norton for the defendant, who opposed trial at this time, on the ground that his client was in Italy, that the defendant could have reached this country in time for the trial if he had started as soon as he got notice.

Attorney Hollander pointed out in his application for the trial that although it was stated in behalf of Professor Volpi when the suit was brought that he would return to this country and establish beyond a doubt that the pictures were genuine, that "the defendant has taken every step possible to defeat the plaintiff on the technicalities and avoid trial on the merits." Nearly a score of motions, among which was an effort to have the courts rule that the case must be tried in Italy, were made in Professor Volpi's behalf and in each he lost. He stated that when the case was nearing trial last January Attorney Norton cabled and got an answer from the defendant that he would be here "in the Spring" to ask for an adjournment, but he has made no preparations to be here for the trial as far as is known.

To Call Curators.

Mr. Hollander stated that many of the witnesses he will call are curators of museums, and because their "time belongs to the public" the lawyer asked that the case be set for a definite day. He pointed out that an order for the examination of Professor Volpi in behalf of the plaintiff was obtained in October, 1917, when the defendant came here for a sale of paintings and antiques, and for three months Professor Volpi fought to set aside the order, but was finally compelled to testify.

The testimony of the defendant, which was made known yesterday, shows that Professor Volpi is 60 years old, and has been a dealer in art objects of all kinds for twenty-five years. Before that he was a painter. Asked as to the source of his knowledge of old masters, Professor Volpi said:

"I have been a painter since boyhood. A man named Bandini, who has a large business in Florence, engaged me as a restorer, and I stayed with him for thirteen years. That is where I got my knowledge and got into this business."

Professor Volpi said he bought the Van Dyck "Augustin Lomellini" in 1910 or 1912. He said he could not remember when he acquired the picture bought as a Rubens, "Carolus de Mallery," but that he had a bill for it and believed he bought it in 1912. When asked where he got the description of the Rubens which was used in the catalogue of the American Art Galleries sale, where Mr. Johnson bought it, the defendant said:

"I always see with my own eyes. I never go anywhere else to get information. The one who sold it me held it as a Rubens."

"Before you put up the Rubens for sale at your first auction in this country did you have it examined by any experts or authorities or those whom would be deemed experts?" asked Mr. Hollander.

"No, because the experts generally say a lot of nonsense."

"How did you come to the conclusion that the picture was a Rubens, and what were the distinguishing marks?"

"I have been a painter a long time and also a restorer, and in my wanderings in all these art galleries and museums I acquired a knowledge of the different shadings between painters. It is impossible to give the distinguishing marks. You feel those things, and that is all."

Professor Volpi then stated that his answers would be the same if he were questioned concerning the Van Dyck. When asked concerning Professor Zanchi of Florence, who was stated by the defendant's representative to be one of the authorities upon whom the defendant relied for the authenticity of the paintings, Professor Volpi said:

"He is an excellent restorer, perhaps the biggest restorer we have in Europe."

"He did no restoring on these paintings, did he?"

"No, they didn't need it."

Professor Volpi admitted that for fifteen years he has made his livelihood through dealing in pictures and art objects. He said he believed that Van Dyck painted the "Augustin Lomellini" portrait when he was in Genoa because the defendant bought the picture there, and it was always in the Lomellini family.

"Who told you that?"

"The Marchese Reggio, who sold it to me. I suppose he must have been a member of the family, because the portrait went into his home."

Bought from Laurenti.

Professor Volpi said he bought the Rubens from Professor Cesare Laurenti, a painter and restorer. Questions by Mr. Hollander then brought out the statement that Professor Zanchi, who was his chief reliance as to the authenticity of the disputed paintings, has a studio with the defendant in the Villa Pia, at Florence. He said he had no documents attesting to the authenticity of the paintings except the original bills from the sellers, and never tried to get any.

"You did not think it necessary to have your paintings, and especially the Rubens and Van Dyck, expertized in this country?"

"Certainly I did not."

"Did you acquire the Rubens and Van Dyck at a public or private sale?"

"Private sale."

Attorney Hollander pointed out that when the authenticity of the paintings was first questioned by Mr. Johnson early in 1917 he wrote Cesare Guglielmetti, the defendant's representative in

this city, and the latter replied concerning the Rubens:

"I bed to inform you that this picture was purchased by Professor Volpi in 1911 in a very important sale in Italy and it originally belonged to a very prominent family in Lucca. Professor Volpi always believed this was undoubtedly the work of Rubens and this opinion has been confirmed by other experts in Italy, among them Professor Venturi and Professor Zanchi."

Changed Van Dyck Frame.

Professor Volpi replied, in answer to a question, that he didn't know to what family the Rubens belonged. Many objections to the questions asked him were made by Francis P. Garvan, now the Alien Property Custodian, who appeared at the examination in behalf of Professor Volpi. The defendant said he threw away the frame on the Van Dyck when he bought it because it was "ugly," and placed it in a new frame. The old one had been made fifty years before, he said. The frame of the Rubens was not changed, he said, but both were of the period of the paintings, the end of the fifteenth or the beginning of the sixteenth century. He said he did not look at the back of either painting for marks of authenticity before he bought them. He said that Professor Laurenti, who sold him the Rubens, was not only a painter, but a sculptor and restorer.

Mr. Hollander asked if there was a picture resembling the Rubens in any gallery in Europe and Professor Volpi replied:

"Personally, I don't know of any."

The defendant produced the original bills showing that he paid 22,000 francs for the Rubens and 40,500 francs for the Van Dyck, he said. The bill from the Marchese Reggio stated that the painting was "attributed to Van Dyck." The bill from Professor Laurenti for the Rubens said: "I declare that said portrait comes from the ancient and noble family of the Marquis Spinola of Genoa, who owned it from ancient times."

During the examination before Supreme Court Justice Delehanty, Attorney Hollander had marked for identification two books on which the plaintiff will place great reliance in seeking to prove the two paintings bogus. One is a standard work on the paintings of Van Dyck which contains a photograph of Van Dyck's "Portrait of a Man," hanging in the Dresden Gallery. The plaintiff will offer to prove that this is the supposed painting by Rubens, "Carolus de Mallery." The photograph in the Van Dyck book and the painting sold as a Rubens are said to appear to be identical.

The other volume is one of the "Classics in Art Series" published by Brentano and written by Emil Schaeffer in 1908, which deals with the works of Van Dyck. One of the classifications in the volume is headed "Painted by Foreign Hands," or, as the plaintiff contends, pictures which were not the work of the artist, but by others in imitation of his style. One of the pictures photographed in this group is on Page 480, entitled "Portrait of a Nobleman of the Lomellini Family, in the Palazzo Rostan, Genoa." The Marchese Reggio, from whom the defendant said he bought the picture, was the wife of the Marquis Nicolo Reggio Rostan d'Ancezone of Genoa, owner of the Palazzo Rostan.

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING THURSDAY, NOVEMBER 16th, 1916
AND CONTINUING UNTIL THE MORNING OF THE DATE OF SALE, INCLUSIVE

THE
RARE AND VERY VALUABLE
ART TREASURES AND ANTIQUITIES
FORMERLY CONTAINED IN
THE FAMOUS DAVANZATI PALACE
ALSO THOSE CONTAINED IN
THE VILLA PIA
FLORENCE, ITALY

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS OF
NOVEMBER 21st AND THE SIX FOLLOWING WEEK DAYS
BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK
AND
IN THE GRAND BALLROOM OF THE PLAZA
ON MONDAY EVENING, NOVEMBER 27th
AT 8.30 O'CLOCK



THE DAVANZATI PALACE

ILLUSTRATED CATALOGUE
OF
THE EXCEEDINGLY RARE AND VALUABLE
ART TREASURES AND ANTIQUITIES

FORMERLY CONTAINED IN
THE FAMOUS DAVANZATI PALACE
FLORENCE, ITALY

WHICH, TOGETHER WITH
THE CONTENTS OF HIS VILLA PIA
WERE BROUGHT TO AMERICA BY THEIR OWNER
PROFESSORE COMMENDATORE ELIA VOLPI
THE RECOGNIZED EUROPEAN EXPERT AND CONNOISSEUR

THE COMBINED COLLECTIONS WITH THE EXCEPTION OF TWENTY ITEMS
NOTED IN THIS CATALOGUE BY AN ASTERISK

WILL BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE AFTERNOONS AND EVENING HEREIN STATED

CATALOGUE WRITTEN BY MR. HORACE TOWNSEND OF NEW YORK AND MR. CESARE A.
GUGLIEMETTI OF ROME, IN COLLABORATION WITH PROFESSOR VOLPI

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF
THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1916



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

ORDER OF SALE

CONTENTS OF THE VILLA PIA

TUESDAY AFTERNOON, NOVEMBER 21ST

BEGINNING AT 2.30 O'CLOCK

IVORIES, MEDALS, BRONZES AND SCULPTURE

CATALOGUE NOS. 1 TO 169K, INCLUSIVE

WEDNESDAY AFTERNOON, NOVEMBER 22ND

BEGINNING AT 2.30 O'CLOCK

LINENS, CUSHIONS, VELVETS AND FURNITURE

CATALOGUE NOS. 170 TO 330, INCLUSIVE

CONTENTS OF
THE FAMOUS DAVANZATI PALACE

THURSDAY AFTERNOON, NOVEMBER 23RD

BEGINNING AT 2.30 O'CLOCK

FURNITURE OF THE 14TH, 15TH AND 16TH CENTURIES

CATALOGUE NOS. 331 TO 454A, INCLUSIVE

FRIDAY AFTERNOON, NOVEMBER 24TH

BEGINNING AT 2.30 O'CLOCK

FURNITURE, MUSICAL INSTRUMENTS, ASTRONOMICAL OBJECTS, RUGS, CARPETS AND TEXTILES

CATALOGUE NOS. 455 TO 609, INCLUSIVE

SATURDAY AFTERNOON, NOVEMBER 25TH

BEGINNING AT 2.30 O'CLOCK

MAJOLICA, SCULPTURE AND ARMOR

CATALOGUE NOS. 610 TO 805, INCLUSIVE

MONDAY AFTERNOON, NOVEMBER 27TH

BEGINNING AT 2.30 O'CLOCK

GLASSWARE, BRONZES AND IRON

CATALOGUE NOS. 806 TO 979, INCLUSIVE

TUESDAY AFTERNOON, NOVEMBER 28TH

BEGINNING AT 2.30 O'CLOCK

ANCIENT LINENS AND CURIOS

CATALOGUE NOS. 1044 TO 1215

AND

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET, NEW YORK

MONDAY EVENING, NOVEMBER 27TH

BEGINNING AT 8.30 O'CLOCK

ANCIENT PAINTINGS

FROM THE FAMOUS DAVANZATI PALACE AND THE VILLA PIA

CATALOGUE NOS. 980 TO 1043

THE DAVANZATI PALACE AND THE VOLPI COLLECTION

HAVING had occasion to write to the Editor of that leading French art review "Les Arts" concerning the reprinting of the "Davanzati Palace" number, I took the opportunity of saying a few words about the pains I had taken to bring together the beautiful things which, for so many years, made this Palace the most interesting museum in Italy of Renaissance life and art.

I also referred to the unhappy state of Europe which has forced me to disperse the gatherings of years, and gave the reasons for my determination, not only that my collection should be sold at public auction, but that the sale should take place in America.

I now find myself on the threshold of that event and somewhat perplexed.

Every complete catalogue, it appears to me, should have an introduction critically explanatory of the collection that is to be sold. In my case I had long hoped that, when the time came, the introduction to my own sale would be written by Dr. Wilhelm von Bode, of the Berlin Museum, who has always intended to devote a book to a complete description of the Davanzati Palace and its contents.

That, however, is clearly impossible, and it is left for me, myself, to briefly introduce my collections to the American public.

My *métier*, it is true, is not that of a critical writer, but I think I may, without offending good taste, indicate what, so far as I may judge, are the most noteworthy objects among those I am offering for absolutely unrestricted acquisition by private collectors and lovers of Italian art.

Among the pictures, for instance, it will be found that the few from the Davanzati Palace belong, without exception, to the School of Italian Primitives, the majority coming from the sacristy of the convent of St. Felice in Florence. My own Villa Pia collection covers a wider field, and includes two masterpieces of decorative art by the great Titian, an historical Madonna by Francia, a portrait by Borbone, and a small gem by Francesco Guardi.

Among the sculptures in stucco and terra-cotta the Davanzati Palace Madonnas are known to all connoisseurs, as are also the au-

thentic busts of Dante and Petrarch, while in my private collection the great sculptor Gian Bologna is represented by two bas-reliefs, and there is a Tabernacle by Donatello.

The bronzes, in what will doubtless be the opinion of admirers of the great art of Praxiteles, Scopas and Lysippus, are headed by the early Greek "Sappho," one of the most beautiful statuettes in the world, while lovers of the more humanistic art of the Cinquecento Italians will be attracted by Pollaiuolo's "Marsyas" and Tribolo's "River-God," which formed the pick of the Countess Stroganoff's famous collection. Beyond all words of mine, finally, is the bronze incense burner of Riccio, which Dr. Bode declared to be one of the most beautiful of existing Renaissance bronzes.

The Davanzati Palace collection of majolica is a notable one, for among it will be found, not only some rare blue and white Cafaggiolo ware, but a few pieces of lustered Gubbio ware, as well as examples of Maestro Giorgio and Giorgino themselves, but it will chiefly interest by its showing of primitive Orvieto majolica—the results of the fortunate excavation, in 1911, at Orvieto, concerning which Dr. Bode has written so ably and so exhaustively. Finally, the small gatherings of ivories are enriched by the French Gothic Madonna of the Stroganoff Collection on its fifteenth century Pisan base, the rugs by the famous fifteenth century "Doria Rug" from Genoa, the tapestries by that world-renowned example of Flemish weave known as the "Prince Altieri" tapestry, and the linens by a number of uncommon pieces from the Davanzati Palace.

To enter into further details of a collection catalogued so fully and with such care would be useless, but I take the opportunity of extending my sincerest thanks to Professor Zanchi, the well-known art-critic of Florence, for his aid in preparing the catalogue so admirably written by Mr. Horace Townsend, and above all to Mr. Cesare A. Guglielmetti of Rome, who has most effectively, co-operated with me in this sale.

In reply to a question that has often been asked me since my arrival in America, I may add that the Italian Government consented to the removal of these objects of art because, at the present stage of National affairs, they shrank from purchasing so extensive a collection, especially as I expressed to them my hope of seeing the Davanzati Palace itself become, at some time, the property of the nation.

But, after all, the most important declaration I have to make

is that each piece here catalogued can stand by itself as a genuine example of Italian art. Before acquiring any single object I have studied it thoroughly and convinced myself of its worthiness. Thus, those who purchase have the benefit, not only of my life-long experience in the world of art, but also of my confident belief in the genuineness of every object offered at this sale, which I may say includes only the private collection from my Villa Pia and that of the Davanzati Palace.

ELIA VOLPI.

NEW YORK, November, 1916.

CATALOGUE

IMPORTANT NOTICE

Contrary to the general custom of the Association, it has permitted, by reason of their unique character and great value, a reserve price to be placed by Professor Volpi upon twenty items of his remarkable collection, and such items will be identified in the catalogue by an asterisk.

With the exception of the aforementioned twenty items the sale of the collection, which comprises over one thousand catalogue numbers, will be *absolutely without reserve or restriction*, as is the case with all the sales held under the Association's management.

THE AMERICAN ART ASSOCIATION, MANAGERS.

NEW YORK, November 15, 1916.

FIRST AFTERNOON'S SALE

TUESDAY, NOVEMBER 21, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 169k, inclusive

FIFTEENTH AND SIXTEENTH CENTURY IVORIES

H. N. Harding
1—FIFTEENTH CENTURY FRENCH IVORY MIRROR FRAME

300⁰⁰ Circular frame of ivory, carved with animals at the angles and, at the back, with a cusped medallion with figure subjects.

Length, 3¾ inches.

Mrs. D. E. Moran
2—SIXTEENTH CENTURY ITALIAN IVORY-INLAID POWDER FLASK

1250 Circular-shaped powder flask of wood inlaid with ivory in a pattern of circular medallions. Brass neck.

Diameter, 5 1/3 inches.

3—FIFTEENTH CENTURY FRENCH IVORY BOX

St. M. Harding

350—

Cylindrical form, with flat hinged lid. The sides are decorated with painted figures of animals. The applied hinges, square and escutcheon plate are of wrought and gilded bronze, and there is a small swinging loop handle of the same metal.

Height, 5 1/8 inches; diameter, 4 3/4 inches.

From the Countess Stroganoff Collection of Rome.

4—SIXTEENTH CENTURY ITALIAN IVORY-INLAID POWDER FLASK

St. Johnson

85—

Bottle-shaped, of wood, inlaid with ivory. On one side a man in sixteenth century costume holds in his hand a label on which is an inscription in Roman lettering. On the reverse is a Saint above with a man kneeling in front of a cannon. Brass measuring tube and silk cord.

Height, 8 1/4 inches; width, 5 7/10 inches.

5—FIFTEENTH CENTURY ITALIAN IVORY-INLAID JEWEL-CASKET

St. M. Scamman Agent

450—

Octagonal shape of ebony inlaid with ivory, with hinged cover of pinnacle form and molded ebony base. The sides are decorated with ivory figures, carved in relief, of cavaliers and ladies in fifteenth century costumes. The backgrounds of the niches in which they stand are painted in colors with floral sprays. The upper side of the spreading lid is inlaid with a geometrical patterning and the pinnacle top with lozenge-shaped plates of ivory painted with flowers. The cylindrical interior lined with old red satin.

Height, 6 1/3 inches; diameter, 5 1/2 inches.

6—SEVENTEENTH CENTURY ITALIAN IVORY PAX OF THE SCHOOL
OF BERNINI

Alto Bernini Agent

330⁰⁰ Rectangular shape. Formed of a semi-cylindrical plaque of ivory carved in low relief with a subject of "The Deposition from the Cross." The plaque is framed in chiseled bronze with a figure of St. Veronica above, and at the sides two angels, in high relief holding emblems of the Passion. Mounted on wood with a carved wooden handle.

Height, 6 1/2 inches; width, 4 1/3 inches.

7—FOURTEENTH CENTURY UMBRIAN TABERNACLE

Louis Seckendorfer

320⁰⁰ Tabernacle of wood, with pointed arch top. The center is paneled with an ivory plaque carved in low relief with a subject of a Crucifixion, the two wings with Saints holding swords.

Height, 13 4/5 inches; width, 9 1/2 inches.

8—SIXTEENTH CENTURY SPANISH IVORY FIGURE

St. Johnson

250⁰⁰ Full-length figure of a nude Putto in ivory. He holds his right hand to his face; the left arm hangs by his side. On his wrists are wrought gold bracelets and on his feet gold sandals. The hair, lips and eyes show traces of color.

Height, 8 1/4 inches.

From the Countess Stroganoff Collection of Rome.

9—SIXTEENTH CENTURY ITALIAN ROCK-CRYSTAL CROSS

St. M. S. S. S. S. S.

200⁰⁰ A devotional cross of cut rock-crystal, with floriated pierced terminations to the arms of enameled gold. The cross is in a contemporary silken gold-embroidered case.

Height, 4 1/3 inches; width, 29 1/2 inches.

Klenberger Gallerie

10—FOURTEENTH CENTURY FRENCH GOTHIC IVORY FIGURE

1-7500

Full figure of the Madonna shown standing with the Infant Christ supported on her left arm. She is dressed in a tunic gathered at the neck and a large flowing mantle. Upon her head is a coif and a voluminous wimple, one end of which is drawn under her right arm and is then gathered about the lower portion of the body of the Divine Child. The Madonna holds in her right hand and presses to her bosom a conventional rose, while the Infant Christ clasps an orb in His left hand and raises the right in an attitude of benediction. The face of the Madonna, despite the conventionality of the treatment, is distinguished by its impressive air of almost austere serenity, while the Child with His realistically curling hair looks to His mother with smiling confidence. The figure stands upon an ivory and bronze pedestal of Italian, probably Pisan, work of a somewhat later period. It is rectangular in form, with detached Ionic columns of gilded bronze at the angles, a gilded bronze cornice enriched with delicate flutings and a base of similar character on turned bronze feet. In the front is a plaque of ivory exquisitely carved with a Crucifixion. The Christ on the Cross in the center, with the two Maries on either side, standing beside Him in attitudes of deep dejection. Above is a late Gothic arcading of three trefoiled and crocketed arches.

Height of statue, 11½ inches; height of base, 2½ inches; width, 2⅛ inches.

From the Countess Stroganoff Collection of Rome.

(Illustrated)



NO. 10. FOURTEENTH CENTURY FRENCH GOTHIC
IVORY FIGURE

STATUETTES AND DECORATIVE WORKS IN BRONZE, CHIEFLY ITALIAN OF THE XVIth CENTURY

Happily suggested of wide field covered by the Italian Renaissance workers in decorative bronze is Professor Volpi's collection. It includes, on the one hand, one of the most humanistically beautiful Greek bronzes that has ever been exhumed, and on the other a superb example of the riotous imagination of the Cinquecento in the incense burner fashioned by that Andrea Briosco we know as Riccio. It was undoubtedly to their delight in the newly found treasures of antiquity that we owe not only the superb modeling of such figures as Pollaiuolo's "Marsyas" or Tribolo's "River-God," but also the jewel-like perfection of Sansovino's Candelabra or of Riccio's little masterpiece.

So admirable, however, was the work of this entire generation, so individual the touch they added even to their frank plagiarisms of the antique, that it is no cause for wonderment that within the last score of years hardly any sum has been considered, by the authorities of National Museums or by private collectors, too great to pay for the works of these sixteenth century bronze-casters.

H. T.

BRONZES, MEDALS AND PLAQUES OF THE FOURTEENTH,
FIFTEENTH AND SIXTEENTH CENTURIES

11—FIFTEENTH CENTURY ITALIAN MEDAL

Edward T. Newell

On the Obverse the head of Sigismondo Malatesta, Lord of Rimini; on the Reverse a view of a temple and the date MCCCC.

10⁰⁰

Diameter, 1½ inches.

12—FIFTEENTH CENTURY ITALIAN MEDAL

J. Kerr Branch

On the Obverse the head of Giovanni Bentivoglio; on the Reverse the inscription: MAXIMILIANI IMPERATORIS MUNUS. MCCCCCLXXXIII (The gift of the Emperor Maximilian 1493).

4⁰⁰

Diameter, 1½ inches.

13—FIFTEENTH CENTURY ITALIAN MEDAL

G. M. Andrews

On the Obverse the heads of the Emperor Maximilian and the Empress Maria, of Austria.

10⁰⁰

Diameter, 1⅞ inches.

14—SIXTEENTH CENTURY ITALIAN MEDAL

H. Johnson

On the Obverse the head of Pope Sixtus IV; on the Reverse the coat-of-arms of the Della Rovere family.

12⁰⁰

Diameter, 1¾ inches.

From the Countess Stroganoff Collection of Rome.

15—SIXTEENTH CENTURY ITALIAN MEDAL

H. Johnson

On the Obverse the head of Pope Calixtus 3rd; on the Reverse a sea-scape with shipping.

12⁰⁰

Diameter, 1⅝ inches.

From the Countess Stroganoff Collection of Rome.

16—THIRTEENTH CENTURY LIMOGES ENAMEL PLAQUE

700 Circular shape. Small plaque of Limoges enamel, decorated with a coat-of-arms consisting of a tree flanked by two winged animals.

Diameter, 1 $\frac{3}{4}$ inches.

17—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUE (By Il
Moderno: XVTH CENTURY)

1500 Oval shape. Subject of "Apollo and Marsyas." In low relief.

Height, 1 $\frac{1}{2}$ inches; length, 1 $\frac{1}{8}$ inches.

18—FOURTEENTH CENTURY ITALIAN BRONZE PLAQUE

000 Rectangular shape. Subject: "Warrior Casting a Spear." In low relief.

Height, 2 $\frac{1}{4}$ inches; width, 1 $\frac{3}{4}$ inches.

19—SIXTEENTH CENTURY ITALIAN BRONZE PLAQUE

700 Square shape. Subject: "A group of Figures in Classic Costume, representing an episode in Roman History." In relief. Signed Io. F. F.

Height, 2 $\frac{5}{8}$ inches; width, 2 $\frac{1}{8}$ inches.

20—SIXTEENTH CENTURY VENETIAN MEDAL

600 On the Obverse the head of Cardinal Bembo.

21—SIXTEENTH CENTURY ITALIAN MEDAL

250 On the Obverse the head of Marco Estense di Ferrario.

22—FIFTEENTH CENTURY ITALIAN MEDAL

1500 On the Obverse the head of Pope Pius II (Aeneas Sylvius).

Diameter, 2 $\frac{1}{8}$ inches.

23—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUE (*By Il*
Moderno: XVTH CENTURY) *P. Ederheimer*

2800 Rectangular shape. Subject: "Sleeping Hercules: in Land-
scape with Cattle." Modeled in low relief and signed "Mo-
derno."

Height, 2 $\frac{3}{4}$ inches; width, 2 $\frac{1}{8}$ inches.

24—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUE *Mrs. P. C. Hewitt*

2500 Circular shape. Subject: "The Judgment of Paris." In low
relief.

Diameter, 2 $\frac{1}{8}$ inches.

25—FIFTEENTH CENTURY ITALIAN MEDAL *Rudolph Emanc*

4200 On the Obverse the head of Girolamo Savonarola.

Diameter, 2 $\frac{1}{4}$ inches.

26—SEVENTEENTH CENTURY ITALIAN MEDAL *H. Johnson*

1800 On the Obverse the head of Galileo Galilei.

Diameter, 3 $\frac{1}{4}$ inches.

27—FIFTEENTH CENTURY ITALIAN MEDAL *Edward P. Hewitt*

1300 On the Obverse the head of Costantino Sforza d' Aragona; on
the reverse a towered castle with the inscription: "IO FR PARMEN
Datata MCCCCLXXV."

Diameter, 3 $\frac{1}{4}$ inches.

From the Countess Stroganoff Collection of Rome.

28—SIXTEENTH CENTURY ITALIAN BRONZE PLAQUE *H. Johnson*

7400 Rectangular shape. Subject: "A Seated Madonna Holding the
Divine Child to whom the young St. John the Baptist offers
Fruit." In the background are buildings and a vase of lilies.

Height, 2 $\frac{1}{8}$ inches; width, 3 $\frac{1}{8}$ inches.

29—SIXTEENTH CENTURY ITALIAN MEDAL *B. E. Caracciola*

On the Obverse the head of Lodovico Gonzaga; on the Reverse the figure of a knight with the signature, "Opus Posani Pictoris."

Diameter, $3\frac{3}{4}$ inches.

From the Countess Stroganoff Collection of Rome.

30—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUE *Mrs. R. D. Lorey Agent*

Rectangular shape. Subject: "Head of the Redeemer."

Height, $2\frac{3}{8}$ inches; width, $3\frac{5}{8}$ inches.

31—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUE (By Il Moderno: XVTH CENTURY) *G. Burton*

Rectangular shape. Subject: "Hercules contending with the Nemean Lion." Modeled in low relief by Il Moderno.

Height, $3\frac{1}{8}$ inches; width, $2\frac{3}{4}$ inches.

32—FIFTEENTH CENTURY ITALIAN MEDAL *G. H. Blackfield*

On the Obverse the head of Sigismondo Pandolfo, Lord of Rimini; on the Reverse a towered castle.

Diameter, $3\frac{3}{8}$ inches.

From the Countess Stroganoff Collection of Rome.

33—SIXTEENTH CENTURY ITALIAN BRONZE PLAQUE *Mrs. P. G. Bennett*

Rectangular shape in the form of a pedimented tablet with a triangular apron, containing the arms of the Medici family. The plaque represents "The Holy Family." In relief.

Height, $4\frac{1}{2}$ inches; width, $2\frac{3}{4}$ inches.

34—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUE *H. Falkenberg*

Rectangular shape. Subject: "The Visit to the Infant Christ of the Three Magi." In low relief.

Height, $4\frac{3}{8}$ inches; width, 3 inches.

35—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUE (By Il Moderno: XVTH CENTURY) *H. Falkenberg*

Rectangular shape. Subject: "The Crucifixion." Modeled in low relief by Il Moderno.

Height, $4\frac{3}{8}$ inches; width, 3 inches.

36—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUE *St. Falkenburg*

Rectangular shape. Subject: "The Circumcision." In low relief.

Height, $4\frac{3}{8}$ inches; width, 3 inches.

37—SIXTEENTH CENTURY ITALIAN BRONZE PLAQUE *Nicholas Martini*

Oval shape. Subject: "Judas Betraying Christ by a Kiss." In low relief.

Height, 4 inches; width, $3\frac{5}{8}$ inches.

38—THIRTEENTH CENTURY ITALIAN BRONZE PLAQUE *Mrs. Rob. Lorenz Agens*

Rectangular shape. Intaglio-sunk, the Obverse with the figure of a Saint seated on a bench with a book upon his knee with an inscription in Lombardic characters, "Hic est Apostolus," a scrolled border and a shield with a rampant lion; the Reverse with a panel of scrolled ornamentation.

Height, $6\frac{1}{8}$ inches; width, $4\frac{1}{2}$ inches.

From the Countess Stroganoff Collection of Rome.

39—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUE (By Il Caradosso) *Mrs. W. B. Bennett*

Rectangular shape. Subject: "Two Centaurs." In low relief. Modeled by Cristoforo Foppa (Il Caradosso).

Height, 8 inches; width, $2\frac{1}{2}$ inches.

From the Countess Stroganoff Collection of Rome.

40—SEVENTEENTH CENTURY ITALIAN BRONZE BAS-RELIEF *Bartholomew*

Profile, without background, of the head of Galileo Galilei.

Modeled in low relief.

Height, $5\frac{1}{2}$ inches; width, $6\frac{3}{8}$ inches.

41—SIXTEENTH CENTURY BOLOGNESE BRONZE PLAQUE *St. V. Harding*

A Pietà, or dead Christ, supported by his Mother, with an attendant Angel and a Cherub above. Attached to the back is an engraving, repeating the composition and attributing it to Sebastian del Piombo.

Height, $6\frac{3}{8}$ inches; width, $5\frac{3}{8}$ inches.

42—SIXTEENTH CENTURY FLEMISH BRONZE PLAQUE *St. Falkenburg*

Rectangular shape. Subject: "The Deposition of Christ in the Tomb." In low relief.

Height, 6 inches; width, $6\frac{3}{4}$ inches.

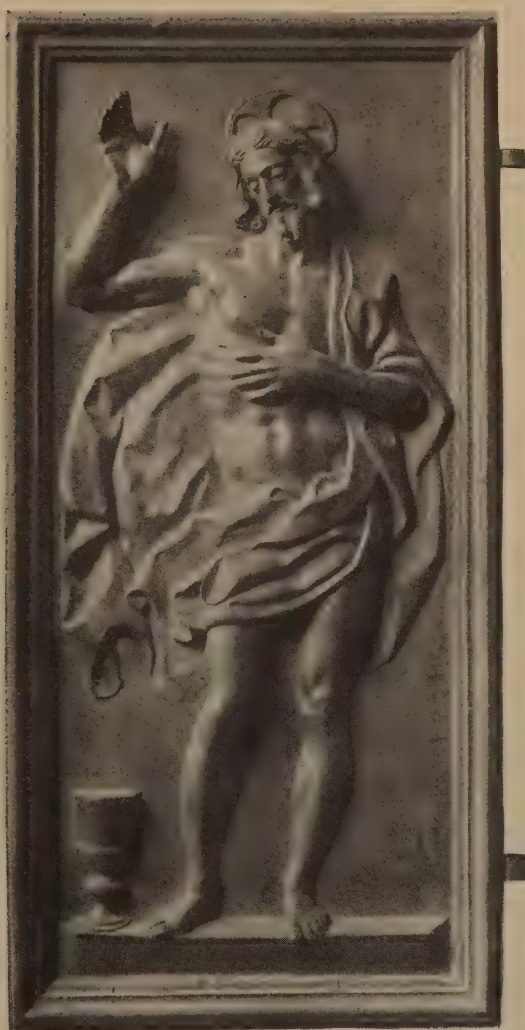


43—FIFTEENTH CENTURY MANTUAN BRONZE PLAQUE

Square shape. The subject, a "Triumph of Love," shows a triumphal car, the round-arched niches of its side filled with figures of Amorini, drawn by two horses mounted by Amorini. Surmounting the car is a winged figure of "Amor" holding a bow. In the foreground are figures of warriors and spectators and there is a landscape background.

Height, $10\frac{1}{2}$ inches; width, 11 inches.

From the Countess Stroganoff Collection of Rome.



44—SIXTEENTH CENTURY ITALIAN BRONZE (By Romano)

950" A rectangular Tabernacle Door formed as a panel, with a molded framework of bronze, projecting hinge-loops on one side, pierced with a keyhole, and enclosing, in bas-relief, a standing figure of the Saviour clothed in a single garment and with His right hand raised in the act of benediction. At His feet is a chalice. On the lower edge of the panel is an incised inscription in Roman lettering: PIETRO PAVLO NARDI O MANCINO ROMANO A.D. 1522 (Peter Paul Nardi known as left-handed Romano).

Height, 15 inches; width, 7½ inches.

Mrs. P. G. Bennett

45—FIFTEENTH CENTURY VENETIAN BRONZE MINIATURE BOWL

+ 500 — Coupe-shaped and decorated with elaborate chasing.

Height, 1¾ inches; diameter, 4½ inches.

B. Johnson

46—SIXTEENTH CENTURY VENETIAN BRONZE POUNCET-BOX

1500 — Coupe-shaped, with covered top pierced for shaking sand or pouncet. Decorated around the sides with a broad band of scrolled ornamentation in relief.

Height, 3½ inches; diameter, 3 inches.

T. Drummer

47—FIFTEENTH CENTURY VENETIAN BRONZE BOX

1400 — Cylindrical shape. The sides inlaid with silver in a pattern of figures of Saints in Gothic niches, the top with a Holy Family.

Height, 4⅛ inches; diameter, 4⅛ inches.

B. Johnson

48—FIFTEENTH CENTURY FLORENTINE COPPER PLAQUE

3500 — Oblong shape, with arched top. Subject of the "Coronation of the Virgin." In low relief.

Height, 5⅛ inches; width, 3½ inches.

From the Countess Stroganoff Collection of Rome.

Mrs. A. Nathan

49—FIFTEENTH CENTURY PADUAN BRONZE INKSTAND (*By Il Riccio*)

2500 — Triangular shape, the sides elaborately decorated in relief with a design of scrolls and masks. At the angles are detached scrolls. Standing on a stem and base formed of an eagle's claw. Modeled by Andrea Briosco (*Il Riccio*).

Height, 4 inches; width, 5 inches.

J. B. Bailey

50—EARLY ROMAN GILT BRONZE ORNAMENT

300 — Leaf of a Serto or woman's head-dress, representing a Roman deity. Modeled in low relief and gilded.

Length, 4¾ inches.

51—FOURTEENTH CENTURY FRENCH BRONZE CANDLESTICK

75" Cylindrical stem, with incurved spreading base. The base is decorated with a panel of Limoges enamel.

Height, $4\frac{3}{8}$ inches.

From the Countess Stroganoff Collection of Rome.

52—FIFTEENTH CENTURY PADUAN BRONZE INKSTAND

110" Triangular shape with cover. The side decorated with panels of scrolled ornamentation and with detached scrolls at the angles. The cover is decorated with acanthus leaves and has a ball finial. Supported on a tripod of lions' legs and paws.

Height, $5\frac{1}{4}$ inches; width, $5\frac{1}{4}$ inches.

53—SIXTEENTH CENTURY PADUAN BRONZE INKSTAND

90" Rectangular shape without cover. Supported on lions' paws feet.

Height, $3\frac{1}{2}$ inches; width, $6\frac{1}{4}$ inches; depth, $4\frac{3}{4}$ inches.

54—EARLY ROMAN (FIRST CENTURY B.C.) BRONZE HANDLE

35" Loop shape. This handle, which originally formed part of a candelabrum, is decorated on the outer side with an imbricated patterning sunk between the reeded edges. The upper end terminates in a female mask, the lower in a lion's head and paws, the eyes being inlaid in silver.

Length, 7 inches.

55—FIFTEENTH CENTURY ITALIAN BRONZE CENSER

80" Coupe-shaped, with pierced domed cover. The sides are decorated with figures of animals and scrolls in low relief and there are chains for swinging.

Height, $7\frac{1}{8}$ inches.

56—TWO FIFTEENTH CENTURY VENETIAN BRONZE CANDLESTICKS

60" Cylindrical stems on incurved drum-shaped bases. Elaborately decorated in incised work (graffito) with arabesque patterning of scrolls and shields.

Height, 7 inches.

Miss R. H. Lorenz Agent

57—FIFTEENTH CENTURY ITALIAN BRONZE MORTAR

520 " Cylindrical shape, with incurved sides. The rim is decorated, in relief, with a honeysuckle patterning, the sides with festoons of ribbons supporting shields below which are various animals. The projecting handles are formed as dolphins and the base is gadrooned.

Height, 6 inches; diameter, 7 inches.

Prof. Ashfield

58—SIXTEENTH CENTURY ITALIAN STEEL COFFER

140 " Rectangular shape, with rounded hinged lid, in the form of a trunk. Around the center of the sides and top runs a raised and rounded ribbing. On the top is a looped swinging carrying handle. The sides and lid are decorated with conventional borderings and a field of arabesque design damascened in silver.

Height, $6\frac{3}{4}$ inches; length, $6\frac{3}{4}$ inches; width, $4\frac{1}{4}$ inches.

59—FOURTEENTH CENTURY FRENCH BRONZE NAVETTE (*Incense Boat*)

200 " Boat-shaped, on a short cylindrical stem with circular foot. The double-hinged lids are decorated with figures of the Virgin and Archangel Gabriel in colored Limoges enamel, and the sides with a wave border and a patterning of chasing and Limoges enamel. The two handles are formed as serpents' heads.

Height, $2\frac{1}{2}$ inches; length, $8\frac{3}{4}$ inches.

From the Countess Stroganoff Collection of Rome.

60—SIXTEENTH CENTURY PADUAN BRONZE INKSTAND

500 " Coupe-shaped, with domed cover surmounted by the figure of a Roman warrior holding a spear. Supported by three eagles.

Height, $10\frac{3}{8}$ inches; diameter, 8 inches.

61—TWO LATE SIXTEENTH CENTURY ITALIAN SILVERED COPPER CANDLESTICKS

200 " Vase-shaped stems, with circular disk below and domed base. The stem and base are decorated with bold repoussé gadroonings.

Height, 10 inches.



62—ROMAN PERFUME FLASK OF THE FIRST CENTURY B.C.

570. — Pear-shaped, the upper portion of the neck is fluted, and around the rim are grotesque masks; the rounded base is decorated with a band of vine leaves, grapes and tendrils in relief and with flutings, while around the center is a band decorated, in relief, with figures of dancing Nymphs clasp hands. The figures and the masks are gilded. This piece was exhumed in Transylvania near the Roumanian frontier. (Corroded by age.)

Height, 9½ inches.



63—TWO EARLY SIXTEENTH CENTURY ITALIAN BRONZE CANDLE-
STICKS (*By Jacopo Tatti, known as Il Sansovino:*
1477-1570)

Vase-shaped stems, the upper parts decorated with festoons of drapery, husk pendants and acanthus leaves, the lower parts with cherubim heads and outstanding voluted scrolls. The domed bases are decorated with bold egg and dart moldings and are supported on three female caryatides with outstretched wings, between which hang knots of drapery, and terminations of lions' paws and acanthus-leaf scrolls.

Height, 12 $\frac{1}{4}$ inches.



64—TWO SIXTEENTH CENTURY ITALIAN BRONZE CANDLESTICKS

School of Alessandro Vittoria of Venice. Baluster-shaped stems decorated with acanthus-leaf scrollings and pendants of fruits. On tripod bases of voluted scrollings ending in sphinxes with scrolled feet.

Height, 16 $\frac{1}{2}$ inches.

65—SEVENTEENTH CENTURY ITALIAN BRONZE MIRROR FRAME

Rectangular shape, with molded side and acanthus-leaf decorated angles. In the center of the two sides and the top are cherubim heads and in the center of the bottom an escutcheon with a coat-of-arms, all modeled in high relief.

Height, 16 inches; length, 20 $\frac{3}{4}$ inches.

66—FIFTEENTH CENTURY UMBRIAN SILVERED BRONZE INCENSE
BOAT *Alto Berner Agent*

220'' Boat-shaped, on short cylindrical stem with knop and spreading circular foot. Between the hinged covers is a plate inscribed in Roman letters: PRO ANIMA D. IA. FABRIANO PALATINI (For the soul of Ia. Fabriano Count Palatine).

Height, 6 inches; length, $8\frac{3}{8}$ inches.

67—FOURTEENTH CENTURY ITALIAN GILT BRONZE RELIQUARY *T. Brummer*

210'' Cylindrical shape, with pyramidal cover, on a columnar stem with knop and spreading circular foot. The cylindrical body is of rock crystal, forming a holder for the relic, and the cover terminates in a cross. The knop is decorated, in colored enamels, with the arms of the Albizzi family.

Height, $10\frac{3}{8}$ inches.

68—TWO SIXTEENTH CENTURY ITALIAN BRONZE CANDLESTICKS *Alto Berner Agent*

310'' Cylindrical stems, with knops and standing on cylindrical bases. The upper part of stems decorated with an incised coat-of-arms of the Medici family in colored enamel. Circular bobêches and iron prickets.

Height, $12\frac{3}{4}$ inches.

69—EARLY ROMAN BRONZE BALANCE *Mrs. P. G. Hewitt*

250'' Shaped as a steelyard with books and a weight formed as a head, and suspended by a chain. The surface gives evidence of long burial in the earth. Exhumed near Rome.

Length, $9\frac{1}{8}$ inches.

70—ANCIENT PERSIAN BRONZE PERFUME HOLDER *Mrs. P. G. Hewitt*

140'' Formed as a fantastic winged animal with two heads bearing on its back a smaller bird. Decorated with an incised patterning, the body, neck and heads pierced with holes.

Height, $9\frac{1}{4}$ inches; length, 7 inches.

From the Countess Stroganoff Collection of Rome.

71—TWO SEVENTEENTH CENTURY ITALIAN BRONZE MIRROR
FRAMES *28. Johnson*

110" Rectangular shape, with molded sides and acanthus-leaf decorated angles. In the center of three sides are cherubim heads and on the fourth side an escutcheon with a coat-of-arms, all modeled in high relief.

Height, 11½ inches; width, 9 inches.

72—TWO SIXTEENTH CENTURY ITALIAN BRONZE CANDLESTICKS *Mrs. A. Nathan*

360" Baluster-shaped stems, elaborately molded, on circular spreading feet. Circular bobèches and iron prickets.

Height, 18½ inches.

73—FIFTEENTH CENTURY ITALIAN BRONZE CENSER *Mrs. P. Boben*

70" Coupe-shaped body, with pierced pinnacle-shaped cover. The sides are decorated with an arabesque ornamentation in low relief and there are chains for swinging.

Height, 18 inches.

74—SIXTEENTH CENTURY ITALIAN BRONZE STATUETTE *Mrs. Bernier*

375" A standing figure of "Flora."

Height, 14½ inches.

75—SIXTEENTH CENTURY ITALIAN BRONZE STATUETTE (By Il
Sansovino) *Mrs. L. P. Rivers*

400" The figure of a child in bronze upon a wooden base. Modeled by Jacob Tatti (Il Sansovino: 1477-1579).

Height, 8 inches.

Note: Jacopo Sansovino, who lived to the great age of ninety-three, left Rome after its sack in 1527, and, taking refuge in Venice, was during the last half of his life a fellow-worker with Titian, Paul Veronese and Tintoretto.



Miss R. B. Lorenz Agent

76—FIFTEENTH CENTURY ITALIAN BRONZE

Figure of a standing bull on a square base. Attributed to Vellano, a noted sculptor of the fifteenth century.

Height, 12 inches; length, 15 inches.



77—SIXTEENTH CENTURY ITALIAN BRONZE "FARNESE BULL"

Figure of a charging bull, on an oblong base. Sixteenth century copy of the celebrated third century B.C. original, now in the Museum at Naples.

Height, 7 inches; length, $12\frac{1}{4}$ inches.



78—SIXTEENTH CENTURY ITALIAN BRONZE

W. B. Bernal Agent

1650⁰⁰ Figure of a charging wild boar, represented at the moment it is being attacked by an enemy. On a contemporary molded and gilded wood base.

Height, 5 inches; length, 9 inches.

Note: This admirably realistic little figure, so expressive of rapid motion, has been attributed to Benvenuto Cellini (1500-1571). It certainly is of his period and the work of his school.



79—SIXTEENTH CENTURY ITALIAN BRONZE KNOCKER

Uto Bernini Agnelli

470 Formed as two finely modeled female half-figures, with graceful acanthus-leaf terminations, resting on voluted scrollings decorated with imbrications and supporting, with outstretched arms, an elaborately scrolled escutcheon bearing a tree (the arms of the Della Rovere family), and a label with the inscription, CONCVSSA UBERIOR, in Roman lettering. Distinguished by a fine patina.

Height, 6½ inches; width, 9½ inches.

Note: This exceptionally well-modeled knocker came from a villa in the North of Italy belonging to the Della Rovere family.

★80—GREEK BRONZE STATUETTE OF SAPPHO OF THE FOURTH CENTURY B.C.

B. E. Lanessa
Figure of a woman, identified as the poetess Sappho, seated, with her legs crossed, on a low bench supported on lions' paws. She is dressed in a chiton fastened at each shoulder, and girdled at the waist with a strophion from which falls a himation covering the lower part of the figure. Her head is bent forward and her eyes are downcast, her hair is parted in the middle covering the ears, is knotted at the back with two curls falling down to the shoulder and is garlanded with a wreath of roses and leaves. The right arm is stretched forward with the open hand bent downward, and originally rested on a musical instrument as shown by the holes drilled in the drapery of the figure. The left arm rests on her knee and clasps to her breast a roll of parchment. The feet are bare and unsandaled. The figure, which was cast in one piece, save for the arms, which were separately attached, rests on an oval molded base of marble which is supported on an antique cylindrical marble shaft. The upper part of this shaft is carved in an imbricated pattern, the lower part in flutings which die away into a base of up-springing acanthus leaves. Fine dark patina.

Height, 11 inches.

Note: This exquisite little statuette has, since its comparatively recent exhumation, been accepted as one of the finest existing examples of Greek art by the foremost archæologists and art critics of Italy. One of these, the well-known Professor Goffredo Bendinelli, devoted to its consideration a long illustrated article which appeared in the *Ausonia* for 1911. This publication is the annual Review of the Italian Society of Archæology and the History of Art. In it Professor Bendinelli says that he had the good fortune, while at Athens, to see "this very important work of classical art," which he then had an opportunity to study. It was exhumed at Melos, he tells us, and proceeds to devote the first part of his article to a comparison of the bronze and the elegant Tanagrene terra-cottas which, he points out, were so numerous on the Greek market at the death of Alexander in the third century B.C. He concludes that there are but few points of resemblance between these Tanagra figures and the bronze he is studying. Only in such exceptional terra-cottas as display the serenity of the school of Pheidias and the influence of Scopas, Praxiteles and Lysippus does he find any resemblance to its facial expression. He finds its entire conception akin rather to the series of important works headed by the Psyche of the Naples Museum and the Resting Warrior of the Ludovisi, the first attributed to Praxiteles or Scopas, the second to



★ No. 80. GREEK BRONZE STATUETTE OF SAPPHO OF THE FOURTH CENTURY B.C.

Lysippus. "Our subject," he finally declares, "belongs to the golden period of Greek art, the close of the fourth century B.C., and is an individual work of art not to be classified with any other examples. Its originality transcends every artistic tradition and its beauty has never been exceeded."

Professor Bendinelli then proceeds to state his conviction that the bronze is intended to represent the poetess Sappho, Byron's "Burning Sappho who loved and sung." Passing in review the familiar representations of the poetess, from the Syracusan statue stolen by that Verres against whom Cicero delivered his orations to the representation on a vase in the Athens Museum, he finally concludes that this bronze is more undoubtedly a portrait of Sappho than any of the others.

(Illustrated)

81—FIFTEENTH CENTURY ITALIAN BRONZE STATUETTE (*By Antonio Pollaiuolo: 1433-1498*) *Alto Borne's Agent*

73000 After the Greek antique. Representing Marsyas, the competitor of Apollo, as a nude figure with hands raised in the attitude of playing the double pipes, the bandage used in playing which covers his mouth. The figure stands on a contemporary base of bronze, of Paduan workmanship. This is square in form with incurved sides, having at the angles figures of winged sphinxes terminating in boldly voluted scrolls and dolphins' heads between which are suspended scrolled escutcheons, with coats-of-arms, and military trophies.

Height with base, 14 feet 1 inch.

Illustrated in Professor Venturi's catalogue of the Countess Stroganoff Collection.

(Illustrated)



BY ANTONIO POLLAIUOLO: 1433-1498

NO. 81. FIFTEENTH CENTURY ITALIAN BRONZE STATUE

82—EARLY FIFTEENTH CENTURY FLORENTINE CROSS OF ENAMELED
GOLD AND SILVER

David Warfield

1570''

Latin cross, covered with plates of gold finely chased in elaborate arabesque patternings; the edges chamfered and chased in an interlaced design. The four arms end on both sides in quatrefoil medallions, and a similar quatrefoil medallion occurs in the center of the lower arm. These medallions are enameled in colors, the upper one on one side with a figure of the Crucifixion, the lower one with a figure of the Virgin, the remaining eight with figures of Apostles and Saints. These quatrefoils are further adorned with acorn-like projections enameled in rich blue, *semé* with gold stars, set in calices of wrought gold leaves. At the intersection of the arms is a quatrefoil medallion set with cut rock crystal and designed for the reception of a relic. The cross stands on a hexagonal stem of silver, molded and chased with a pattern of lozenges, and springing from it are two carved arms of silver, decorated with bands of colored enamels interrupted by roundels of mother-of-pearl framed in silver. These arms support two figures of winged angels of silver in flowing garments and with outstretched arms. The knop is of a flattened spherical shape, pierced in a pattern of flamboyant Gothic tracery, and having, around the center, lozenge-shaped facets of chased silver overlaid with translucent colored enamel. The base is hexagonally lobed with enameled medallions of figures of Saints, the vertical edges being pierced in a simple arcaded pattern.

Height, 25 inches.

(Illustrated)



NO. 82. EARLY FIFTEENTH CENTURY FLORENTINE CROSS OF ENAMELED GOLD
AND SILVER

R. R. Seaman Acem

83—THIRTEENTH CENTURY SIENESE GILT COPPER RELIQUARY

430000
Rectangular shape, with gable-shaped top on square stem and quatrefoil foot. The square body is flanked by two square buttresses with five courses of pierced Gothic arcadings separated by molded string-courses and surmounted by pointed flêches. The pointed gable top is enriched by a crocketed molding and surmounted by a cross, the triangular tympanum being decorated with a boldly engraved representation of Christ in a vesica-shaped nimbus surrounded by cherubim and supported by two angels in flowing robes blowing trumpets. At either side are chased sprays of vine leaves. The reliquary proper consists of four rows of circular medallions, six in each row, and one in the upper part of the stem, all covered with plates of rock-crystal and containing relics consisting of fragments of cloth and so forth. Three horizontal rows of metal plates between these medallions are engraved in Roman letterings with the names of the saints and descriptions of their relics in Latin. The stem is square, with a square knop jeweled on all sides with quatrefoil-shaped medallions enameled in colors. On two sides of the stem are four square miniatures, engraved and enameled, of scenes in the life of St. Francis of Assisi and on the other two sides figures of the four Evangelists.

The quatrefoil foot is of copper, with a molded rim embossed round the edge with a border of quatrefoils. The sides of the reliquary are engraved in a pattern of quatrefoiled interlacements and sacred roses. The back is closed by two hinged doors on which are painted, by Duccio di Buoninsegna (1280-1340), figures of the Virgin and the Angel Gabriel representing the Annunciation.

Height, 25 inches.

(Illustrated)

Note: Duccio, painter of the celebrated altarpiece in the Cathedral of Siena, who is said to have been born in 1280 and to have died in 1340, was the first of the Sienese painters to abandon the Byzantine manner, though, as evidenced in this instance, traces of its formality and conventionalism persisted in his work.



No. 83. THIRTEENTH CENTURY SIENESE GILT COPPER RELIQUARY

Elto Bernier Agent

84—SIXTEENTH CENTURY ITALIAN BRONZE STATUETTE, "A RIVER-GOD" (By *Il Tribolo*: 1500-1565)

1800''

Reclining figure of an old man, with long beard, resting upon a rocky base and supporting himself with one arm, the other clasping an urn, wreathed with water grasses, the open mouth of which is pointing downwards. The figure is an allegorical representation of the source of a river. On a bronze base supported by four lions' paws. Exceptionally fine patina. Modeled by Niccolò Pericoli (Known as *Il Tribolo*).

Height, 19 $\frac{1}{4}$ inches.

Illustrated in Professor Venturi's Catalogue of the Stroganoff Collection.

(*Illustrated*)

Note: This striking example of the work of *Il Tribolo*, pupil of Sansovino and fellow-worker with Michael Angelo, was one of the most important pieces in the collection of Countess Stroganoff in Rome. It was purchased by the present owner in 1912.



BY IL TRIBOLO: 1500-1565

No. 84. SIXTEENTH CENTURY ITALIAN BRONZE STATUETTE, "A RIVER-GOD"



★ 85—EARLY FIFTEENTH CENTURY PADUAN BRONZE INCENSE
BURNER (*By Il Riccio*) *Alvise Bros.*

6.1.20 00
Made in two portions, a cylindrical body with a spreading base resting on three supports and a domed removable cover. The cover, which is semi-spherical in shape, is surmounted by a seated figure of a bearded Faun (possibly a youthful Pan) seated on a marine shell, resting one hand on a bunch of grapes and holding out in the other a Pan's Pipes. Below this figure are three Medusa masks having between them festoons of fruits, above the centers of which are escallop shells. This hemisphere is supported by three mythological monsters with bearded men's faces and winged female bodies terminating in lions' paws. Between these are winged Amorini, with outstretched arms, in graceful attitudes of support. The curved rim of the cylindrical body is decorated with acanthus leaves, while around the upper part of the body itself are three eagles with outstretched wings (the arms of the Gonzaga family), their feet resting on three festoons of banded laurel leaves, tied with flowing ribbons. Below the eagles are three Satyrs' masks with rams' horns and between these three magnificently modeled figures, possibly of Marine Deities, standing on somewhat conventionalized wave forms. The lower part of the body, separated from the upper by a bold fillet, is decorated with festoons of fruits, shells, grotesque masks, and eight small arch-shaped apertures through which to feed fresh supplies of incense to that burning within. The curved spreading base is decorated with an acanthus-leaf bordering and rests on the shoulders and uplifted hands of three male caryatides having scrolled acanthus-leaf terminations. On a modern ebonized wood molded base.

Height, 23 inches.

(*Illustrated*)

Note: This exquisite specimen of Cinquecento art was fashioned by Andrea Briosco, known as Il Riccio, when he was at Padua as a co-worker with Donatello on the bronze doors of the Church of St. Anthony. He was ordered to make it by his patron Gonzaga, the Duke of Mantua, and in the possession of the family of the Marquis del Bagno, direct descendant of Gonzaga, it finally remained. In 1911, during the centenary of Italian Independence, this bronze was shown at the Castello of St. Angelo in Rome, where all the noble Italian families sent the most precious works of art they owned to be placed on public exhibition. By Dr. Bode of the Berlin Museum it was declared to be one of the most beautiful Italian Renaissance bronzes known to the world. The late J. Pierpont Morgan commissioned Professor Volpi to purchase it for him, but owing to Mr. Morgan's death the piece remained in its present owner's hands.



By IL RICCIO

★ No. 85. EARLY FIFTEENTH CENTURY PADUAN BRONZE INCENSE BURNER

86—SEVENTEENTH CENTURY ITALIAN BRONZE GROUP, "APOLLO
AND DAPHNE"

A. Ruderer Agent

300 "

Apollo seizing the Nymph Daphne, who is changing into a laurel tree. Sportive Cupids are in attendance on Apollo. On a rocky base. Standing on a contemporary square pedestal of wood carved in a design of scrolls and cartouches and partially gilded. This group is attributed to Giovanni Lorenzo Bernini (1598-1680), the leading Italian sculptor of his generation.

Height without pedestal, 21½ inches; width, 13⅝ inches.

(Illustrated)



BY BERNINI: 1598-1680

NO. 86. SEVENTEENTH CENTURY ITALIAN BRONZE GROUP
"APOLLO AND DAPHNE"



Municipal Institute, etc.

- 250"—
87—SIXTEENTH CENTURY ITALIAN BRONZE FOUNTAIN AND BASIN
Pear-shaped fountain with tap, decorated with an oval escutcheon surrounded by scrollings. Domed cover, ending in ball finial and two scrolled handles. Circular basin, with turned-over rim.

*Height of fountain, 34 inches; height of basin, 14½ inches;
diameter of basin, 31 inches.*

From the collection of Count Bernardini di Lucca.

SCULPTURES, MOSTLY COLORED, IN STUCCO, TERRA-COTTA AND WOOD

In the Italian colored sculpture of the fifteenth and sixteenth centuries the severe influence of the antique played but a small part. As instanced by these examples of the compelling art of Ghiberti, Rossellino, Jacopo della Quercia, to mention but a few of the names, a strenuous religious feeling, a naive delight in human character and expression, are seen to be the inspiring motives of the great Revival of Art we know as the Italian Renaissance. Significant, too, is to recognize how slight was the importance attached by these great artists to material. Whether they worked in stucco, glazed or painted, in terra-cotta or in wood seemed to them but a trifling matter. Their end was attained when once they had made a beautiful and a decorative thing.

It is no wonder, then, that of late years these Renaissance sculptures, of which the Villa Pia and Davanzati Palace Collection together forms one of the most noteworthy gatherings in existence, have been so eagerly contended for on those rare occasions which render their acquisition possible. In the eyes of the collector, indeed, it is the very difficulty of finding examples of undoubted authenticity which adds so immeasurably to their value.

H. T.

SCULPTURE IN WOOD

88—TWO SIXTEENTH CENTURY VENETIAN COLORED PAPIER-MACHÉ STATUETTES *Alto Berner Agent*

720 00
Two figures representing angels. They are seated on square bases decorated with scrolls and are clad in loose tunics elaborately painted in various colors with a design representing embroidery. Their outstretched right legs support the mandolas on which they are playing, while their upstretched wings are gilded and painted. Their blond curls, falling to their shoulders, are of real hair confined by silk and cords.

Height, 11 $\frac{1}{4}$ inches; length of base, 9 $\frac{7}{8}$ inches.

(Illustrated)

89—FIFTEENTH CENTURY UMBRIAN CARVED COLORED AND GILT WOOD ALTO-RELIEF *Alto Berner Agent*

550 00
Three-quarter-length figure of the Virgin holding the Infant Christ, in high relief. She is dressed in a rich vestment of gold and red, and on her head is a golden crown from which a white veil falls over her shoulders. On her left arm she carries the Christ, who is dressed in a short varicolored and gilded tunic. On an octagonal molded base.

Height, 17 $\frac{3}{4}$ inches.

(Illustrated)

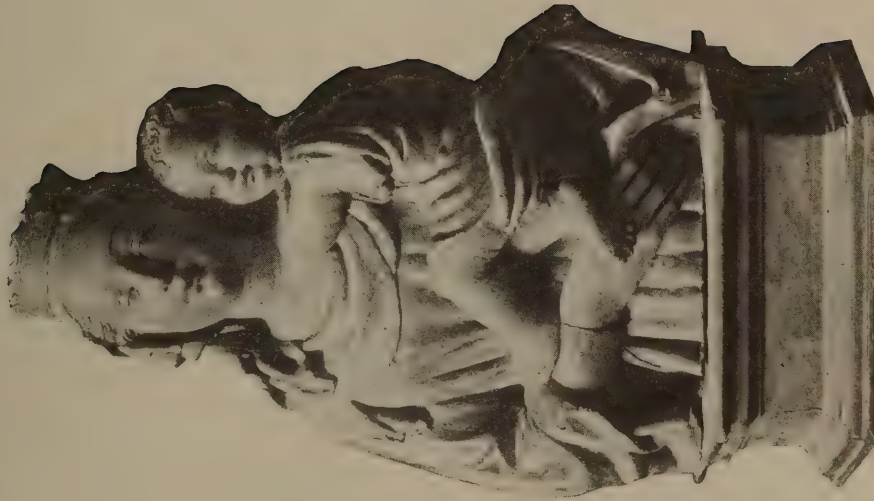
90—SIXTEENTH CENTURY UMBRIAN CARVED AND COLORED WOOD STATUETTE *Harbert & Pines*

75 00
Standing figure of the Infant Christ, with curling brown hair, the head surmounted by a gilded and painted nimbus. The right hand is raised in the act of benediction and the left holds an orb surmounted by a cross.

Height, 21 $\frac{1}{2}$ inches.



88



89



88

No. 88. TWO SIXTEENTH CENTURY VENETIAN COLORED PAPIER-MACHÉ STATUETTES

No. 89. FIFTEENTH CENTURY UMBRIAN CARVED COLORED AND GILT WOOD ALTO-RELIEF



91—FOUR SEVENTEENTH CENTURY ROMAN CARVED WALNUT
WOOD PANELS

P. W. French Co.

2000"

Portion of a frieze with two divisions separated by *putti* supporting pointed shields. The panels are carved in bas-relief with scenes of Roman history, including the "Rape of the Sabines" and the "Building of Rome." The wood has, owing to age, assumed a beautiful bronze-like patina.

Height, each, 11 inches; length, 30 inches.

92—SIXTEENTH CENTURY SIENESE CARVED PAINTED AND GILDED
WOOD BUST

P. W. French Co.

350"

Bust of a young woman, with thick curling hair, dressed in a loose robe with twisted collar. The dress is completely gilded, the face and the hair naturalistically colored. The molded shaped base is of gilded wood.

Height, 19 $\frac{1}{4}$ inches.

(Illustrated)

93—TWO FOURTEENTH CENTURY FLORENTINE COLORED AND GILT
WOOD STATUETTES

J. C. Coolidge

1640"

These figures represent two angels dressed in flowing blue mantles decorated with Florentine lilies in gold and lined with red. The angels hold candlesticks in their hands and above their heads are golden nimbi.

Height, 31 $\frac{1}{2}$ inches.

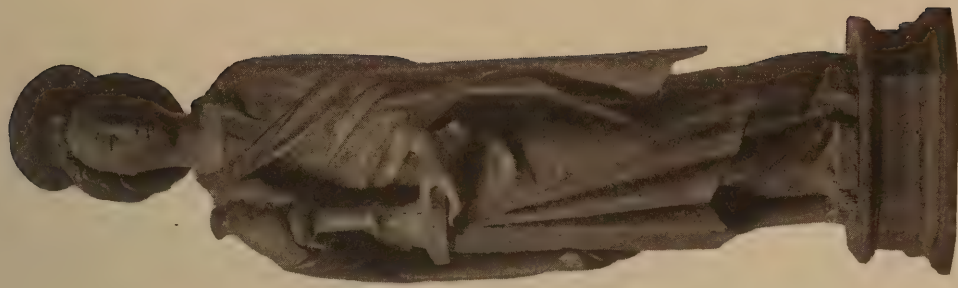
(Illustrated)



93



92



93

No. 92—SIXTEENTH CENTURY SIENESE CARVED PAINTED AND GILDED WOOD BUST

No. 93. TWO FOURTEENTH CENTURY FLORENTINE COLORED AND GILT WOOD STATUETTES

94—FIFTEENTH CENTURY VERONESE PAINTED WOOD STATUETTE
(By Antonio Rizzo) *N. N. Seaman Agent*

950 00

Figure of St. Sebastian, nude save for a loin-cloth, standing erect with his arms tied behind him, his face upturned and expressing the agonies of the martyrdom he is suffering. (St. Sebastian was shot to death with arrows.) Naturalistically painted. On square base.

Height, 5 feet 10 $\frac{1}{4}$ inches.

(Illustrated)

Note: This statue, exceptionally well preserved, is accounted one of the masterpieces of Rizzo, who was the sculptor of the famous Adam and Eve which forms a main decoration of the Giant's Stairway in the Court of the Ducal Palace in Venice.

SCULPTURES IN STUCCO

95—SEVENTEENTH CENTURY ITALIAN POLYCHROME STUCCO
STATUETTE *Hand Belasco*

120 00

Figure of a sleeping Cupid, lying upon drapery, his head resting upon the bent left arm and upon his quiver. By his side lies his bow. The Cupid is painted in naturalistic colors, the drapery in blue.

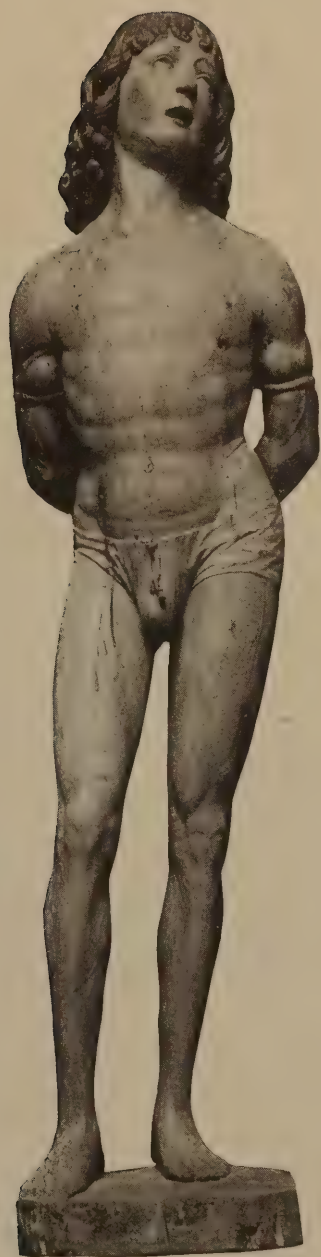
Height, 10 $\frac{1}{4}$ inches; length, 20 $\frac{1}{4}$ inches.

96—FIFTEENTH CENTURY FLORENTINE PAINTED STUCCO ALTO-
RELIEF *E. W. Staab*

200 00

The figure represents the Virgin, dressed in a red robe and with a blue mantle enveloping her head, holding the Infant Christ, who is clothed in a red tunic. The faces are naturalistically painted. On a molded base the corners of which are painted with a Medici coat-of-arms. On the base is the inscription in Roman lettering, "AVE : MARIA."

Height, 25 $\frac{1}{2}$ inches; width, 18 inches.



By ANTONIO RIZZO

NO. 94. FIFTEENTH CENTURY VERONESE PAINTED WOOD STATUETTE



97—FIFTEENTH CENTURY ITALIAN UNCOLORED STUCCO BAS-RELIEF
(School of Donatello: 1383-1466) *Ugo Berner Agnelli*

Fig. 12

Half-length figure of the Virgin, her head seen in profile, her hands raised and joined in the act of adoration before the nude Infant Christ, who is seated on a chair and lifts His right hand in benediction. Arch-shaped and framed in a molded, painted and gilded wood panel, the moldings of which are enriched with an egg-and-dart ornamentation.

Height, 32½ inches; width, 26 inches.



98—FIFTEENTH CENTURY FLORENTINE COLORED STUCCO BAS-
RELIEF (*By Antonio Rossellino: 1427-1490*) *N. B. Thompson*

5700 ⁶ Circular shape. Three-quarter figure of the Virgin, seated and holding in her lap with her left arm the Infant Christ, whose movements she restrains with her right hand. The Virgin is dressed in a girdled robe, the Christ is nude. Both figures are uncolored save that the haloes, the Virgin's girdle and the cuffs of her tight-fitting sleeves are gilded. The background is painted blue. In an old carved and painted frame.

Diameter of relief, 27½ inches; with frame, 38 inches.

Note: This exquisite stucco by Rossellino, who was the most noted pupil of Donatello, is exceptionally interesting.

M. B. Thompson

99—FIFTEENTH CENTURY FLORENTINE STUCCO BAS-RELIEF (*By Benedetto da Maiano: 1442-1498*)

900" Half-length figure of the Madonna, seated, her head and shoulders draped with a long mantle, holding with her left arm the nude Infant Christ, who fingers with His left hand a necklace around His neck and raises His right in benediction. The figure is surrounded by six cherubim. Uncolored.

Diameter, 31 inches.

M. W. Seaman Agent

100—FIFTEENTH CENTURY FLORENTINE POLYCHROME AND GILT STUCCO BAS-RELIEF (*By Donatello: 1383-1466*)

2900" Half figure, in an arched recess, of the Virgin holding with her right arm the Infant Christ, who is seated on a pillow supporting Himself on His left hand and raising His right hand in benediction. The Virgin is dressed in a dark gray mantle with gold bordering and fringe which is drawn over her head and falls down over her shoulder and body, the right arm clad in a tight-fitting sleeve of red emerging from the fold, to support the Child. The cushion on which the latter reclines is of red with a gold and red tassel. Both figures have gilded haloes in flat relief and the background is gilded. The painted and gilded tabernacle-like frame surrounding this panel is flanked by two Corinthian fluted and astragalled pilasters, the frieze above being painted with cherubim with red wings separated by dark festoons of laurel leaves. Above are a molded cornice and a pediment, the tympanum of which is occupied by a painted Dove emblematic of the Holy Ghost. In the angles above the arch are cherubim, with red wings on a blue ground and with blue wings on a red ground respectively. The pedestal of the base is painted with an inscription in Roman letters, AVE : MARIA : GRAXIA : PLENA : DOMINUS : flanked on either side by a painted coat-of-arms. The base is molded.

Height, 5 feet; width, 3 feet 1 inch.

(Illustrated)

Note: Donato de' Bardi, known as Donatello, introduced and carried to perfection the "new manner" of sculpture which followed the mediæval Christian art which had culminated in Ghiberti. Easily the foremost sculptor of his time, he introduced the peculiar method of low or flat relief with which his name is connected. Of this method the present piece is a most noteworthy example. The marble replica at the Victoria and Albert Museum in London is called "La Madonna della Rosa" (The Madonna of the Rose).



BY DONATELLO: 1383-1466

NO. 100. FIFTEENTH CENTURY FLORENTINE POLYCHROME AND GILT STUCCO
BAS-RELIEF

SCULPTURE IN TERRA-COTTA

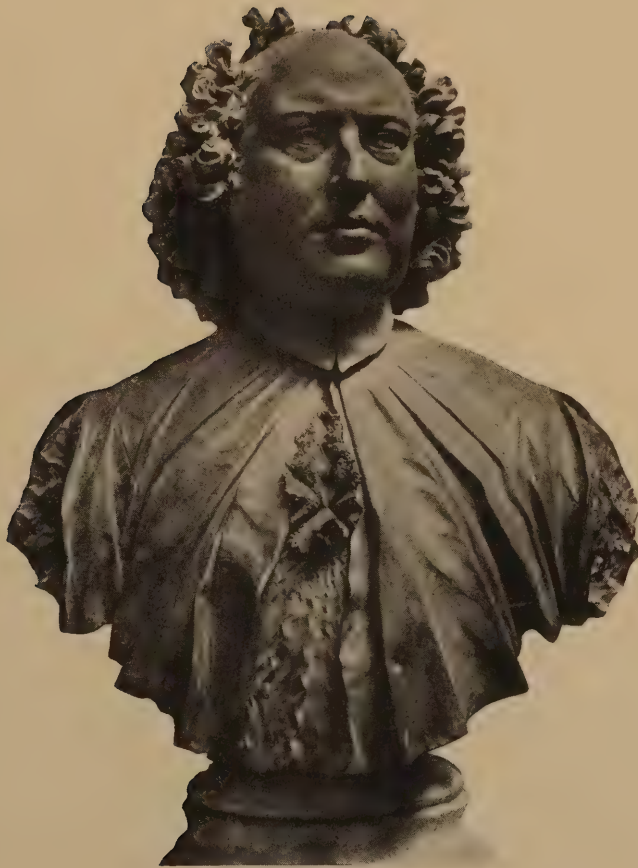


Miss G. Bare

101—EIGHTEENTH CENTURY FRENCH TERRA-COTTA PORTRAIT BUST

Portrait, in uncolored terra-cotta, of a lady of the Court of Louis XVI. Her piquant face is turned over her right shoulder and is surmounted by her own hair plaited and looped behind, breaking into small curls on her forehead and over her ears and surrounded by a wreath of flowers and leaves. She is dressed in a loose robe covering the shoulders and exposing a lace chemisette at the neck. On a circular pedestal. (Repaired.)

Height, 25 inches.

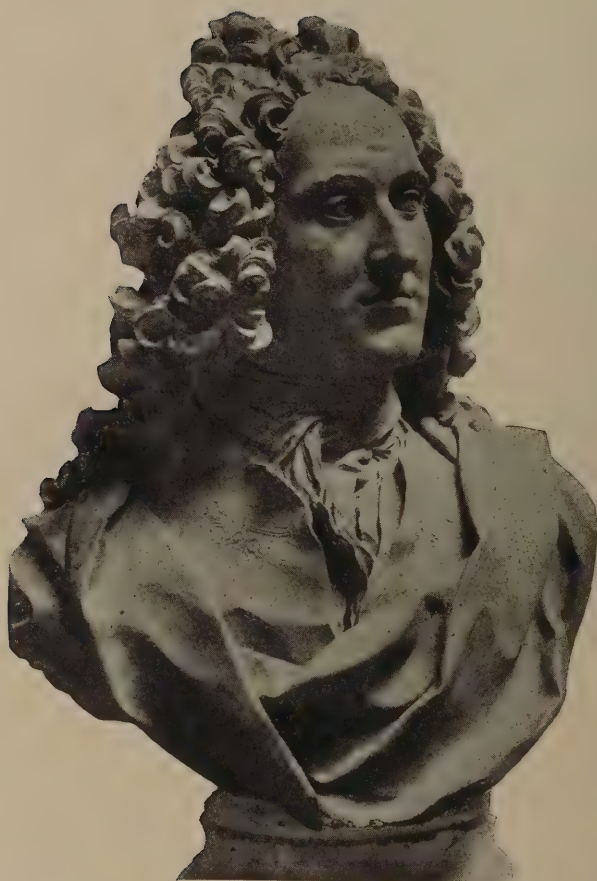


Mr. Fredericks

102—EIGHTEENTH CENTURY FRENCH TERRA-COTTA PORTRAIT BUST

Portrait, in uncolored terra-cotta, of a French Avocat of the eighteenth century. The clean-shaven alert face has the mouth slightly opened, and the thick curling hair is confined by a close-fitting skull cap. He is dressed in a robe gathered in to the neck and exposing a falling lace cravat. On a circular base. (Repaired.)

Height, 25 inches.



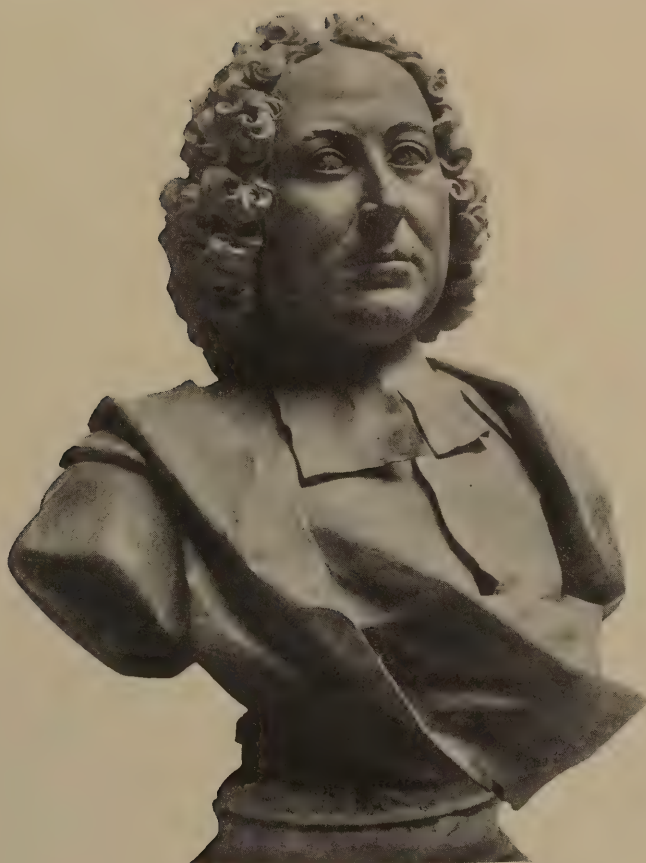
Miss Milbourn

103—EIGHTEENTH CENTURY FRENCH TERRA-COTTA PORTRAIT BUST

Portrait, in uncolored terra-cotta, of a French nobleman of the eighteenth century. His unshaven face, full of intelligence and character, looks slightly upward. He wears a curling peruke falling down to his shoulders and a loosely gathered robe with a carelessly tied neckcloth. On a circular base. (Repaired.)

Height, 25 inches

230 "



a. Rudert Agem

- 35-22
104—EIGHTEENTH CENTURY FRENCH TERRA-COTTA PORTRAIT (BUST
Portrait, in uncolored terra-cotta, of a French divine of the eighteenth century. His somewhat fleshy but intellectual face, with its full, determined lips, resembles that of Bossuet whom the bust is, not improbably, intended to represent. He wears a curled wig, a cassock pleated over the shoulders and two wide ecclesiastical "bands." (Repaired.) On a circular base.

Height, 25 inches.



105—SIXTEENTH CENTURY ITALIAN TERRA-COTTA BUST

Half-length bust of Jacopo Sansovino, the sculptor. He is shown in a red cap with side brim and central rib, and a yellow mantle. In his right hand he holds a square and pair of compasses. Naturalistically colored. On a molded base of gilt wood.

Height with base, 26 inches.



106—SIXTEENTH CENTURY TUSCAN POLYCHROME TERRA-COTTA
BUST

Alfred G. Rossoni

Bust of a bishop in a black round and pointed cap and a black robe edged with red and an ecclesiastical stiff collar of white, naturalistically colored. On a molded and gilt wood base. This bust is attributed to Ciego da Gambasi, a Tuscan sculptor of the sixteenth century.

Height with base, 23 inches.



107—TWO SIXTEENTH CENTURY POLYCHROME TERRA-COTTA STATU-
ETTES

S. E. Carossa

Figures of two kneeling angels with open wings, dressed in flowing robes and holding in their hands vases, decorated with shields in low relief, for the reception of candlesticks. Painted in natural colors.

Height, 29 3/5 inches.

108—FOURTEENTH CENTURY UMBRIAN POLYCHROME TERRA-COTTA
BUST

A. Olivetti

Half-length bust, in colored terra-cotta, of a woman dressed in a red robe with a dark green mantle lined with white. Painted in natural colors.

Height with base, 23 inches.



109



110

109—SIXTEENTH CENTURY FRENCH TERRA-COTTA STATUETTE

A full-length female figure typifying Strength. She is dressed in a classic peplum, her face turned over her left shoulder so as to show in profile. Square base. Tinted in a dark color showing a lighter ground beneath.

Height, $39\frac{1}{4}$ inches.

110—SIXTEENTH CENTURY FRENCH TERRA-COTTA STATUETTE

Full-length female figure dressed in a peplum looped up at the waist with a girdle, and typifying "Wisdom." She reads from an open book which she supports with both hands. Square base. Tinted in a dark color showing a lighter ground beneath.

Height, $39\frac{1}{4}$ inches.

M. B. Thompson

M. B. Thompson

500⁰⁰

375⁰⁰

Miss R. H. Lorenz Agent

111—FIFTEENTH CENTURY FLORENTINE POLYCHROME TERRA-COTTA
FIGURE (*By Nanni di Banco: 1388-1420*)

Life-sized half-figure of the Virgin seated and facing the spectator. She holds with her left hand the Child Christ, who stands at her side and in her right hand she carries a fruit. She is habited in a red robe with a blue mantle draping her head and falling over her arm and shoulder so that it covers the head and body of the Child.

Height, 32½ inches; width, 20 inches.

(*Illustrated*)



By NANNI DI BANCO: 1388-1420

NO. 111. FIFTEENTH CENTURY FLORENTINE POLYCHROME TERRA-COTTA
FIGURE

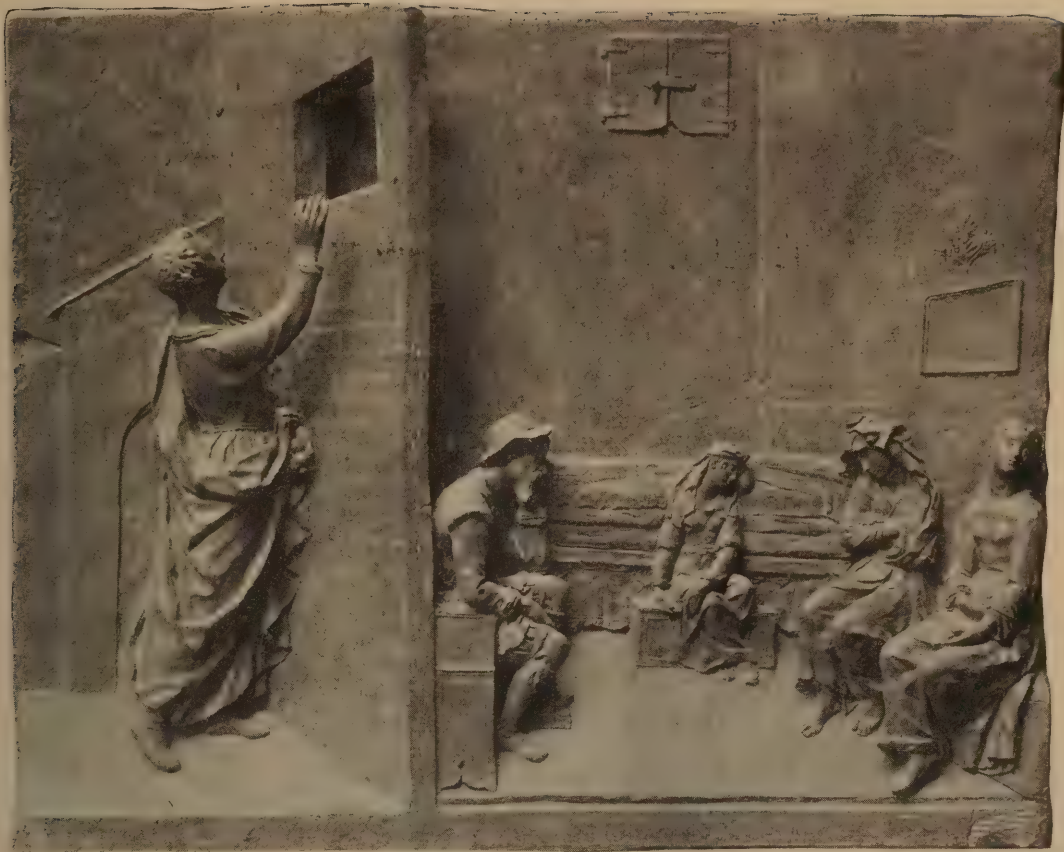


112—SIXTEENTH CENTURY ITALIAN TERRA-COTTA BAS-RELIEF (*By Giovanni Bologna: 1525-1608*)

3800⁰⁰ Rectangular shape. A subject, in uncolored terra-cotta, of the Annunciation. The Virgin stands on the right, her left hand pressed to her bosom, and listens to the message of the Angel, who, with open wings, kneels in front of her, to the left, his right hand raised in salutation. To the right of the Virgin are a bed hung with looped-up drapery and a prie-dieu on which is an open book. Above, the Dove, emblem of the Holy Ghost. In the background is a balustraded open window through which are seen a street and a church.

Height, 30 inches; width, 38 inches.

Note: This and the succeeding subject, "The Miracle of St. Nicola," are of the greatest interest, as the work of one of the most notable of sixteenth century Italian sculptors, chiefly known to us by his surpassing work in bronze. They give evidence of Gian Bologna's unrivaled treatment of bas-relief.



113—SIXTEENTH CENTURY ITALIAN TERRA-COTTA BAS-RELIEF (By
Giovanni Bologna: 1525-1608) *N. N. Seaman*

2570"—Rectangular shape. A subject, in uncolored terra-cotta, of the
"Miracle of St. Nicola of Bari." A brick wall in section divides
the bas-relief into two unequal portions. On the right is shown
the interior of a poverty-stricken room, whose occupants, three
women and a man, are seated on rough bases in attitudes expres-
sive of their hunger and exhaustion. At the rear is a bed, at the
side of which a young girl sits, leaning her shoulders against
it as though for support. To the left a bearded man rests his
head on one hand. On the left of the wall is shown a street
with the saint, dressed in a tight-fitting tunic and a flowing
mantle, who throws into the room, through an open aperture
in the wall, small round loaves of bread.

Height, 30 inches; width, 38 inches.

N. N. Freeman Agent

114—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA TAB-
ERNACLE (*By Giovanni della Robbia: XVITH CENTURY*)

4400 "

Tabernacle in the form of a classic wall tablet. The rectangular central tablet is flanked by two pilasters with acanthus-leaf capitals, molded bases and shafts decorated with vases from which spring boldly modeled fruits and flowers. Above is a frieze decorated with four cherubim heads separated by festoons of fruits, and a molded cornice ornamented with egg and tongue and acanthus-leaf enrichments. Above this again is a semicircular pediment with a rosetted outer member enclosing a shell. In the center is a chalice, glazed in yellow, on which stands an Infant Christ, holding a wreath and with His right hand in benediction, flanked by two *putti*. Below is a molded cornice with acanthus-leaf and egg and dart enrichments, a pedestal with the inscription: HIC EST PANIS VIVUS QUI DE CELO DESCENDIT (This is the living bread which came down from Heaven): on either side of a cherub in relief. Beneath this is an imbricated base and a semicircular apron formed by two cornucopiæ with rosetted terminations enclosing a wreath of laurel leaves occupied by an escutcheon bearing a coat-of-arms. In the center is the hinged door of the Tabernacle of wood, painted, gilded and carved in relief with the figure of the Archangel Michael with his foot upon a prostrate Satan. On either side of the door is an angel of glazed terra-cotta in a blue robe holding flowers. The door frame, also of glazed terra-cotta, is of egg and dart molding and above is a line of quatrefoils. All glazed in vivid natural colors.

Height, 6 feet 2½ inches; width, 3 feet.

(Illustrated)

Note: Though Luca, who first applied a stanniferous colored glaze to terra-cotta, is of course the best known member of the Della Robbia family, others, and in particular Giovanni, the son of Luca's nephew Andrea, closely approached him in artistic imagination and technical skill. This unusually important, elaborate, but typical, example testifies indeed to Giovanni's admirable sense of color and notable skill as a sculptor.



BY GIOVANNI DELLA ROBBIÀ

NO. 114—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
TABERNACLE



7100" 115—SIXTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA
ALTO-RELIEF (By Giovanni della Robbia: XVITH
CENTURY)

Alto Berner Agent

Bust of a young woman with flowing hair, modeled in high relief, and glazed in white with the eyeballs painted. The background, which is in two sections, is glazed in blue and the whole is surrounded with a circular wreath, bound with ribbons of well-modeled flowers and fruits, with frogs, in high relief, and glazed in their natural colors.

Diameter, 38 inches.

116—FIFTEENTH CENTURY FLORENTINE GLAZED TERRA-COTTA

(Modeled by Antonio Rossellino: 1427-1490; glazed by Luca della Robbia: 1400-1481) *Alto Bernier Agnes*

2400

The Virgin seated on a bench supporting on her lap the Infant Christ, both having haloes; on either sides are supporting cherubim. The background is almond-shaped and, with the group, is supported by a bracket formed of a cherub with four wings. The figures of the Virgin and her son and the cherubim are glazed in white, the background in blue.

Height, 25 inches; width, 15 inches.

Note: This exquisite example is a smaller version of, probably a preliminary study for, the much larger group modeled by Rossellino and now to be seen at the Church of Santa Croce, Florence.

117—FIFTEENTH CENTURY BOLOGNESE POLYCHROME TERRA-COTTA
ALTO-RELIEF

800

Half-figure of the Virgin, holding in her left arm the Infant Christ. The Virgin, who has dark flowing hair, is clad in a red robe edged with gold and confined by a blue girdle and a flowing blue mantle which envelops her head. The Child is in a white-linen tunic and holds in one hand a bird. The bracket-like base is formed of three cherubim, one in the center and one at either side. *Alto Bernier Agnes*

Height, 31½ inches; width, 21½ inches.

Note: This interesting work is by an anonymous fourteenth century Bolognese master and is referred to by Dr. Bode in his "Die Italienische Plastik," p. 126.

118—FIFTEENTH CENTURY ITALIAN MARBLE MORTAR

Mr. J. Searns

2700


Small coupe-shaped mortar, with four projections around the rim, one of which is grooved to form a spout. The sides are decorated with two coats-of-arms in low relief.

Height, 2½ inches; diameter, 5 inches.

SCULPTURE IN MARBLE

119—FOURTEENTH CENTURY TUSCAN MARBLE FIGURE OF THE VIRGIN (*By Nino Pisano: ?—1368*)

Ueto Berner Agent

The Madonna, dressed in a sweeping mantle which covers her head and falls in a succession of graceful folds to the floor, supports on her left arm the Infant Christ, who is also draped in a robe of lighter texture. In her left hand she holds a bunch of flowers towards which the Christ stretches out His right hand. The faces of both Mother and Child are full of an austere sentiment. The figures stand on a circular base. The group is supported on a cylindrical pedestal of carved gilt and painted wood of sixteenth century workmanship. Around a cylindrical drum are disposed six columns with Corinthian capitals, plain shafts and molded bases. Between each pair is an arcaded niche, the round arch supported on a Doric pilaster. Five of these niches are occupied with painted figures of Saints. The pedestal has a molded circular base.

Height of figure, 24 inches.

(Illustrated)

Note: Nino Pisano, the date of whose birth is uncertain but who died about 1368, was the son of Andrea Pisano, pupil, but no relative, of Giovanni, the son of Nicola Pisano, who was the earliest known of Italian mediæval sculptors. The work of the Pisani school formed by these men is, throughout the four generations, marked by its relationship to the works of ancient Greece and Rome. With Nino Pisani this spirit temporarily disappeared from Italian sculpture.



BY NINO PISANO: ?—1368

NO. 119. FOURTEENTH CENTURY TUSCAN MARBLE FIGURE OF THE VIRGIN



120—SIXTEENTH CENTURY ITALIAN MARBLE STATUETTE (By Giovanni da Nola: XVIth CENTURY)

5-50 " Figure of a nude winged Cupid seated upon a block of marble resting upon a square base with his right hand upon a reversed lighted torch; on this also rests his left elbow, the hand supporting his head. The face, with half-closed eyes, is marked by an expression of deep sorrow.

Height, 2 feet 5 inches.



121—SIXTEENTH CENTURY ROMAN MARBLE BASE

Rectangular shape. Formed in white and colored marbles of an oblong panel, supported by volutes and occupied by a subject of "Abraham Restrained by an Angel from Sacrificing Isaac." This tablet is flanked by two figures, one of David, the other of Moses, the latter holding the "tablets of the Law." Underneath are the names in Roman lettering. At the back of each figure is a column enveloped in acanthus leaves.

Height, 34 2/5 inches; width, 15 1/5 inches.

ORVIETO AND PRIMITIVE MAJOLICA AND FAENZA POTTERY

Nicholas Martin
122—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL

110 Coupe-shaped with flat rim. Decorated, on a white ground, in green and brown, the rim with radiating lines in alternate colors, the interior with a knotted strap design on a hatched ground, and the exterior with a band of diagonal lines.

Diameter, 3 1/2 inches.

Mr. A. Nathan
123—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL

1250 Circular shape. Decorated, on a white ground, in green and manganese, the interior with a coat-of-arms having a green field, a bend of white and two Florentine lilies, on a hatched ground; the exterior, with a border of scrolled design. (Repaired.)

Diameter, 4 3/4 inches.

124—PAIR OF SIXTEENTH CENTURY ITALIAN MAJOLICA PHARMACY
VASES

3000 Pear-shaped bodies, with cylindrical necks. Glazed in light blue, decorated with branches of yellow flowers and green leaves, outlined in brown and with scrolled labels of blue and yellow inscribed with the names of the contents. Above these, emblems of St. Francis (clasped hands and cross).

Height, 12 1/2 inches.

Miss A. E. Goodharts
125—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL

700 Coupe-shaped, with boldly scalloped rim and two looped handles. Decorated, on a white ground, as to the interior, with a knot design in green and brown. (Repaired.)

Diameter, 4 3/4 inches.

Nicholas Martin
126—FIFTEENTH CENTURY ITALIAN MAJOLICA BOWL

6200 Circular shape. Decorated, on a white ground, with a Gothic letter "H" in green, outlined in brown, and a border of groups of lines alternating in green and brown.

Diameter, 5 inches.

Miss A. Murphy
127—FIFTEENTH CENTURY ITALIAN MAJOLICA VASE

1700 Pear-shaped body, with two looped handles. Glazed with white and decorated with the coat-of-arms of the Piccolomini family of Siena, surrounded by a floral wreath.

Height, 5 3/4 inches.

128—FIFTEENTH CENTURY FAENZA MAJOLICA BOWL

1750 Circular shape, with flat rim. Decorated, on a white ground, in blue, orange and green, the border with spirals, figures and rays, the interior with a coat-of-arms of a field of dark blue with a green bend, and the exterior with alternating scrolls of orange and dark blue.

Mrs. J. M. Johnson
Diameter, $6\frac{1}{2}$ inches.

129—FIFTEENTH CENTURY FAENZA WARE VASE

500 Pear-shaped body, with two looped handles. Glazed in white and decorated in yellow and blue with two heads of women in low relief.

Mrs. J. M. Johnson
Height, $6\frac{3}{4}$ inches.

130—THIRTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA ALBARELLO

750 Cylindrical shape, with incurved sides. Decorated, on a white ground, with an all-over patterning of scrolls in dark brown with campanula flowers in green, and with an imbricated border in brown around the neck. (Repaired.)

Dr. Johnson
Height, 7 inches.

131—FIFTEENTH CENTURY FAENZA WARE PITCHER

2500 Pear-shaped body, with spout and looped handle. Decorated with a winged lion.

M. B. Menckard
Height, 7 inches.

132—TWO SIXTEENTH CENTURY ITALIAN MAJOLICA ALBARELLI

3500 Cylindrical shape. Decorated, on a white ground, in green and manganese, with vertical bands of vine-leaves and with an oval shield with a white fesse on a blue field and yellow lilies.

M. B. Menckard
Height, 7 inches.

133—SIXTEENTH CENTURY ITALIAN MAJOLICA ALBARELLO

2500 Cylindrical shape. Decorated, on a white ground, in green and manganese, with vertical bands of vine-leaves, with an oval shield bended with a white fesse on a blue field and with yellow lilies.

M. B. Menckard
Height, 7 inches,

Mrs. A. Nathan
134—THIRTEENTH CENTURY PRIMITIVE ORVIETO WARE PITCHER

90" Pear-shaped body, with looped handle. Decorated with the letter O in Gothic text, surrounded by arabesques.

Height, 7 7/10 inches.

Mrs. C. S. Lee
135—TWO SIXTEENTH CENTURY CASTEL DURANTE WARE VASES

90" Albarello-shaped pharmacy vases, decorated with the names of the drugs in Gothic lettering and with coats-of-arms, and military trophies enclosed in garlands of fruits and flowers.

Height, 7 7/8 inches.

Mrs. C. S. Lee
136—TWO SIXTEENTH CENTURY CASTEL DURANTE WARE VASES

210" Similar to the preceding.

Mrs. C. S. Lee
137—TWO SIXTEENTH CENTURY CASTEL DURANTE WARE VASES

100" Albarello-shaped pharmacy vases, decorated with the names of the drugs in Gothic lettering and with coats-of-arms, and military trophies enclosed in garlands of fruits and flowers.

Height, 7 7/8 inches.

Mrs. C. S. Lee
138—TWO SIXTEENTH CENTURY CASTEL DURANTE WARE VASES

180" Similar to the preceding.

Mrs. A. Nathan
139—TWO SIXTEENTH CENTURY CASTEL DURANTE WARE VASES

160" Albarello-shaped pharmacy vases, decorated with the names of the drugs in Gothic lettering and with coats-of-arms, and military trophies enclosed in garlands of fruits and flowers.

Height, 7 7/8 inches.

H. Johnson
140—TWO SIXTEENTH CENTURY CASTEL DURANTE WARE VASES

200" Similar to the preceding.

141—EARLY SIXTEENTH CENTURY DERUTA LUSTRED WARE VASE

Spherical body, with circular foot and two handles. Decorated in yellow lustre on a white ground.

Height, $7\frac{7}{8}$ inches.

142—SIXTEENTH CENTURY FAENZA WARE PITCHER

Pear-shaped body, with spout and looped handle. Decorated with an inscription in Roman lettering; above is an angel's head and below a coat-of-arms of a cross on yellow ground.

Height, $7\frac{7}{8}$ inches.

143—SIXTEENTH CENTURY FAENZA MAJOLICA PHARMACY VASE

Pear-shaped body, with cylindrical neck, projecting spout and looped handle. Decorated, on a gray ground, in blue and orange, with a scrolled patterning and, under an arrow-pierced heart, a label inscribed, in Roman lettering, "Melle Rosata."

Height, $7\frac{7}{8}$ inches.

144—SIXTEENTH CENTURY FAENZA MAJOLICA PHARMACY VASE

Pear-shaped body, with flat looped handle and projecting spout. Decorated, on a white ground, with a trefoil-shaped orange-bordered medallion occupied by the statant figure of a collared dog in a landscape, and with scrollings of pointed leaves in dark and light blue, green and orange, on a ground diapered with light blue scrollings.

Height, $7\frac{7}{8}$ inches.

145—PAIR OF FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA ALBARELLI

Cylindrical shape. Decorated, on a white ground, in dark blue, with scrolled branches of dark blue flowers with varicolored eyes and with the names of the contents in Gothic lettering of dark blue.

Height, $7\frac{1}{2}$ inches.

C. T. Crocker

146—TWO SIXTEENTH CENTURY GLAZED AND COLORED TERRA-COTTA BASKETS OF FRUIT

560 " Circular baskets, with pierced sides, filled with fruits and flowers colored naturalistically in the style of the Della Robbias.

Height, 6 $\frac{3}{4}$ inches; diameter, 8 $\frac{5}{8}$ inches.

M. H. Menikhard

147—FIFTEENTH CENTURY ORVIETO WARE PITCHER

450 " Pear-shaped body, with looped handle. Decorated with horizontal bands of white palmettes on a green ground.

Height, 8 $\frac{1}{4}$ inches.

Alto Berner Agens

148—SIXTEENTH CENTURY FLORENTINE MAJOLICA DEEP PLATE

40 " Circular shape, with flat rim. Decorated, on a white ground, the rim with a border of lozenge-shaped medallions of yellow enclosed in almond-shaped scrollings of blue, and the center with a checkered pattern of small green and manganese squares. (Repaired.)

Diameter, 8 inches.

H. Johnson

149—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA FLASK

35 " Shaped as a leathern wallet with buckled strap, two loops for suspension, and cylindrical spout. Decorated, on a white ground, in green and manganese, with two Florentine lilies on one side; on the other, with two archaic birds, and at the corners with rosettes with hatched centers.

Height, 8 $\frac{1}{4}$ inches.

Fredericks Her

150—PAIR OF SIXTEENTH CENTURY FAENZA MAJOLICA ALBARELLI

110 " Cylindrical shape, with incurved sides. Decorated, on a white ground, in blue, with a patterning of geometrical interlacements and a laurel wreath enclosing a coat-of-arms of a demi-lion on a demi-wheel in yellow on a blue field.

Height, 8 $\frac{3}{8}$ inches.



151—FIFTEENTH CENTURY FAENZA WARE MADONNA AND CHILD

The Madonna, in a blue robe and a mantle lined with yellow, is seated on a bench of dark yellow with a decoration of black lines. She holds on her lap with her left arm around Him the Infant Christ, who is dressed in a purple tunic and clasps a bird, colored light blue, in His hands. Both Madonna and Child have yellow hair, and the Madonna has a painted and gilded wooden halo. The square wood base has a molded sunk panel in front occupied by a Cherub in relief, and having as supporters on either side kneeling winged angels in flowing robes with up-turned faces.

Height of figure, 22 inches; height of base, 5½ inches.

Note: This admirable example of early Faenza ware has been referred to by Dr. Bode, in his "Die Italienische Plastik," as "very interesting and rare, and undoubtedly the work of a good master."



David Warheli
152—FIFTEENTH CENTURY FAENZA WARE PLAQUE

390—Rectangular shape. Decorated in low relief, glazed and colored, with a subject of "The Annunciation." In the center the Virgin, clothed in a flowing blue mantle, haloed and standing, reads the pages of a missal as she listens to the message of the winged angel, who kneels before her, his right arm uplifted and clasping a lily with the left. Above, the Holy Spirit in the shape of a dove encircled by a nimbus, ascends. The background is a Romanesque arch with alternating voussoirs of light and dark, the spandrels being filled with floriated ornamentations.

Height, 12 inches; width, 8 inches.



David Warfield

153—FIFTEENTH CENTURY FAENZA WARE PLAQUE

3 40" Rectangular shape. Decorated in low relief, glazed and colored, with a subject of the "Visitation to the Virgin." In the center of the plaque St. Elizabeth, with outstretched hands, greets the Virgin, who holds one hand to her bosom. Both are dressed in flowing robes and have haloes. On the left is a maid-servant bearing on her head a basket. The background is of a triple arch, the center one surmounted by a trefoil, supported on Corinthian columns, with the spandrels decorated with a diapered pattern.

Height, 15 $\frac{3}{4}$ inches; width, 19 $\frac{7}{10}$ inches.



154—SIXTEENTH CENTURY CAFAGGIOLO MAJOLICA PLAQUE

Rectangular shape. Decorated, in relief, with a subject of "The Annunciation." The Virgin, in a blue mantle lined with green, is seated at a prie-dieu on the right-hand side, listening to the winged Angel, who, dressed in a yellow robe, and bearing a lily, delivers his message. The background, of an architectural character, is colored in blue. Bordered by a band of floral scrollings in dark yellow on a dark blue ground, with square masks at the angles and an oval mask in the center colored in blue.

Height, 9 inches; length, 11 $\frac{7}{8}$ inches.

Mrs. A. Nathan
155—PAIR OF SIXTEENTH CENTURY FAENZA MAJOLICA ALBARELLI

Cylindrical shape, with incurved sides. Decorated, on a white ground, in blue, with a patterning of geometrical interlacements and a laurel wreath enclosing a coat-of-arms of a demi-lion on a demi-wheel in yellow on a blue field.

Height, 9 inches.

Joseph Larocque
156—FIFTEENTH CENTURY FAENZA MAJOLICA ALBARELLO

Cylindrical shape. Decorated on a cream-colored ground, in green, with a geometrical and leaf patterning surrounding a shield party, blue and manganese, with a rampant lion in yellow.

Height, 8¾ inches.

H. Johnson
157—SIXTEENTH CENTURY FLORENTINE MAJOLICA PLATE

Circular shape, with flat rim. Decorated, on a white ground, in dark blue and yellow, the rim with a pattern of white scrollings on a blue ground bordered by yellow, the interior with the coat-of-arms of Pope Leo X of the Medici family.

Diameter, 8 2/5 inches.

Mrs. E. E. Lee
158—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA ALBARELLO

Cylindrical shape, with incurved sides. Decorated, on a gray crackled ground, in yellow and blue, with a wreath of fruit and pointed leaves enclosing a shaped shield with a coat-of-arms consisting of a fesse with three rosettes.

Height, 9 inches.

Est. Bernier
159—SIXTEENTH CENTURY FAENZA MAJOLICA ALBARELLO

Cylindrical shape. Decorated, on a gray crackled ground, in dark blue, with a diapered pattern of large scrollings and flowers.

Height, 9 2/5 inches.

H. Johnson

160—SIXTEENTH CENTURY ITALIAN MAJOLICA PLATE

1400

Circular shape, with wide flat rim. Decorated on a dark blue ground, the rim with an arabesque patterning in shaded light blue, the center with a shield surmounted by a lily and occupied with the arms of the Rondinini family of Florence in orange, yellow and blue. (Repaired.)

Diameter, 9 1/4 inches.

Edo Berneri Agnelli

161—SIXTEENTH CENTURY ITALIAN MAJOLICA PLATE

2100

Circular shape, with wide flat rim. Decorated, on a dark blue ground, the rim with an arabesque patterning in shaded light blue, the center with a shield surmounted by a lily and occupied with the arms of the Rondinini family of Florence in orange, yellow and blue.

Diameter, 9 1/4 inches.

162—SIXTEENTH CENTURY ITALIAN GLAZED TERRA-COTTA "BOUQUET"

3200

H. Johnson
A group of fruits and flowers, with a snail naturalistically glazed in colors and arranged in a circular holder with a cylindrical unglazed stem originally built into a wall.

Diameter, 9 2/5 inches.

Edo Berneri Agnelli

163—SIXTEENTH CENTURY VENETIAN MAJOLICA EWER AND STAND

1200

Amphora-shaped ewer, with handle and circular stand. Decorated on a solid ground of light blue, with scrollings in yellow, the stand with a coat-of-arms surrounded by scrollings in yellow.

Height of ewer, 6 3/4 inches; diameter of stand, 9 1/4 inches.

164—SIXTEENTH CENTURY ITALIAN GLAZED TERRA-COTTA BASKET WITH FRUITS

3000

H. Johnson
Circular basket, with pierced sides. Filled with various fruits naturalistically colored. Glazed terra-cotta, of the school of Della Robbia.

Diameter, 9 7/8 inches; height, 6 1/3 inches.

165—PAIR OF SIXTEENTH CENTURY ITALIAN MAJOLICA PHARMACY
VASES

Fredericks Leo.

200 Pear-shaped bodies, with cylindrical necks. Glazed in light blue, decorated with branches of yellow flowers and green leaves, outlined in brown and with scrolled labels of blue and yellow inscribed with the names of the contents. Above these, emblems of St. Francis (clasped hands and cross).

Height, 12 inches.

166—SIXTEENTH CENTURY FLORENTINE MAJOLICA PLATE

Otto Berner Agut

75 Circular shape, with flat rim. Decorated, on a white ground, the rim with a border of lozenge-shaped medallions of yellow in almond-shaped scrollings of blue, and the center with a checkered pattern of small green and manganese squares.

Diameter, 10 inches.

M. H. Menhard

167—TWO SIXTEENTH CENTURY URBINO WARE PITCHERS

215 Pear-shaped bodies, with looped handles, with varicolored decorations.

Height, 10 $\frac{1}{4}$ inches.

M. H. Menhard

168—FIFTEENTH CENTURY SIENESE PRIMITIVE MAJOLICA VASE

75 Cylindrical shape. Decorated, on a reddish-white ground, in green and manganese, with a pattern of interlacements with hatched interspaces.

Height, 10 $\frac{1}{4}$ inches.

M. H. Menhard

169—TWO SIXTEENTH CENTURY URBINO WARE PITCHERS

200 Pear-shaped bodies, with straight spouts and looped handles. Varicolored decoration, on one side, of a bishop's mitre, and on the other of a cross with crescents (arms of the Strozzi family).

Height, 10 $\frac{3}{5}$ inches.



W. Dummer Agent

169A—SIXTEENTH CENTURY URBINO WARE FRUIT DISH

150⁰⁰

Circular shape, with scalloped edge, deep fluted rim and circular foot. Decorated in various colors with grotesqueries of dolphins, birds, *putti* and scrolls. The center is occupied by a painting of Galatea and a Cupid riding upon dolphins.

Height, $4\frac{3}{4}$ inches; diameter, 13 inches.

169B—SIXTEENTH CENTURY FAENZA MAJOLICA PHARMACY VASE

H. Johnson

150⁰⁰

Pear-shaped body, with projecting cylindrical spout and two scrolled handles with mask terminations. Decorated, on a white ground, in green, yellow and blue, with a scrolled label inscribed "A. D. MELISSA," and with a wreath of leaves enclosing a coat-of-arms. On the other side, in blue, a device of a double-armed cross and a shield initialed G. F. B. and the date 1593.

Height, $11\frac{1}{2}$ inches.

W. Dummer

169C—SIXTEENTH CENTURY FAENZA WARE VASE

75⁰⁰

Cylindrical shape. Decorated with the bust of a warrior on a blue background between two ribbons in white, one of which bears an inscription, and with palm leaves.

Height, $11\frac{7}{8}$ inches.

169D—SIXTEENTH CENTURY FAENZA WARE PITCHER

Pear-shaped body, with looped handles.

Height, 13 inches.

169E—PAIR OF SIXTEENTH CENTURY ITALIAN MAJOLICA PHARMACY VASES

Pear-shaped bodies, with cylindrical necks. Glazed in light blue, decorated with branches of yellow flowers and green leaves, outlined in brown and with scrolled labels of blue and yellow inscribed with the names of the contents. Above these, emblems of St. Francis (clasped hands and cross).

Height, 12 $\frac{3}{5}$ inches.

169F—TWO SIXTEENTH CENTURY CASTEL DURANTE WARE VASES

Albarello-shaped pharmacy vases, decorated with the names of the drugs in Gothic lettering and with coats-of-arms, and military trophies enclosed in garlands of fruits and flowers.

Height, 7 $\frac{3}{4}$ inches.

169G—PAIR OF SIXTEENTH CENTURY ITALIAN MAJOLICA PHARMACY VASES

Pear-shaped bodies, with cylindrical necks. Glazed in light blue, decorated with branches of yellow flowers and green leaves, outlined in brown and with scrolled labels of blue and yellow inscribed with the names of the contents. Above these, emblems of St. Francis (clasped hands and cross).

Height, 12 $\frac{1}{2}$ inches.

169H—PAIR OF SIXTEENTH CENTURY ITALIAN MAJOLICA PHARMACY VASES

Pear-shaped bodies, with cylindrical necks. Glazed in light blue, decorated with branches of yellow flowers and green leaves, outlined in brown and with scrolled labels of blue and yellow inscribed with the names of the contents. Above these, emblems of St. Francis (clasped hands and cross).

Height, 12 $\frac{1}{2}$ inches.

H. Johnson

169I—PAIR OF SIXTEENTH CENTURY CAFAGGIOLO WARE VASES

210"

Pear-shaped, with cylindrical necks and two handles. The necks decorated in blue on white with the emblem of St. Francis, within a wreath of fruits and leaves.

Height, 22 $\frac{1}{5}$ inches.

S. L. L.

169J—SIXTEENTH CENTURY FAENZA MAJOLICA TILE

15"

Oblong shape. Decorated, on a white ground, with the profile head of a woman in light blue and brown on a dark blue ground.

Height, $5\frac{7}{8}$ inches; length, $11\frac{7}{8}$ inches.

E. Conway

169K—SIXTEENTH CENTURY FAENZA MAJOLICA TILE

17⁵⁰"

Oblong shape. Decorated, on a white ground, with a portion of a scrolled circular medallion in blue occupied by the profile head of a woman in blue, brown and yellow.

Height, $5\frac{7}{8}$ inches; length, $11\frac{7}{8}$ inches.

SECOND AFTERNOON'S SALE

WEDNESDAY, NOVEMBER 22, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 170 to 330, inclusive

ITALIAN LINENS

R. B. Lorenz Agent
170—TWENTY-THREE EIGHTEENTH CENTURY ITALIAN TOWELS

40 250 Hand-towels of white linen.

" " " "
171—FRAGMENT OF A FIFTEENTH CENTURY UMBRIAN LINEN TOWEL

17 50 Part of a hand towel with a woven patterning in blue.

Museo di Storia Naturale di Firenze
172—FIFTEENTH CENTURY UMBRIAN LINEN TOWEL

30 00 A hand towel of white linen with a woven pattern in blue.

F. J. Russell
173—EIGHTEENTH CENTURY VENETIAN SILK TABLE CENTER

32 00 Nearly square shape. Table center of white silk, interwoven in an ornate design with silver threads, and with a decoration of flowers and leaves, embroidered in varicolored silks. Finished with a gold fringe.

Length, 20 7/8 inches; width, 18 1/2 inches.

Nicholas Martini
174—SIXTEENTH CENTURY ITALIAN LINEN TABLECLOTH

55 00 Oblong shape. A small tablecloth of white linen embroidered with a small design in gold and silk, with a fringe of gold threads.

Length, 31 inches; width, 20 1/2 inches.

R.B. Lorenz Agent

175—SIXTEENTH CENTURY ITALIAN LINEN TABLECLOTH

37⁰⁰

Oblong shape. A small tablecloth of white linen bordered with a small edging embroidered in yellow and red silk, and with a small fringe.

Length, 3 feet $7 \frac{1}{3}$ inches; width, 21 $\frac{3}{5}$ inches.

176—EIGHTEENTH CENTURY ITALIAN TABLECLOTH

Q

Of white linen with fringe.

Mrs. Jonathan

177—SIXTEENTH CENTURY ITALIAN LINEN TABLECLOTH

70⁰⁰

Oblong shape. Tablecloth of white linen, embroidered in English point, with a foliage design of various colors.

Length, 6 feet $\frac{7}{8}$ inch; width, 2 feet $7 \frac{1}{2}$ inches.

John Mainwaker

178—FIFTEENTH CENTURY UMBRIAN LINEN TABLECLOTH

105⁰⁰

Oblong shape. Tablecloth of white linen cloth with a woven patterning in blue, of figures of plants.

Length, 8 feet $8 \frac{1}{2}$ inches; width, 2 feet $8 \frac{1}{2}$ inches.

TEXTILES

David Belasco

179—SIXTEENTH CENTURY ITALIAN SILK CUSHION

25⁰⁰

Oblong shape. Covered with red silk having a small waved design.

Length, 14 $\frac{1}{6}$ inches; width, 10 $\frac{1}{12}$ inches.

B. Benjamin

180—SIXTEENTH CENTURY ITALIAN SILK CUSHION

175⁰⁰

Oblong shape. Covered in green striped yellow silk with patternings in white.

Length, 15 $\frac{3}{4}$ inches; width, 11 inches.

R.B. Lorenz Agent

181—SIXTEENTH CENTURY ITALIAN EMBROIDERED LINEN CUSHION

22⁰⁰

Square shape. Covered with white woven linen and embroidered with yellow and white silk.

Length, 15 inches; width, 13 $\frac{2}{5}$ inches.



N. H. Clarke

182—SIXTEENTH CENTURY ITALIAN VELVET CUSHION

90⁰⁰ Oblong shape. Covered with red velvet, embroidered on one side with gold thread and spangles in a scrolled floral design. Wood tassels covered with red silk and gold thread.

Length, 14 $\frac{3}{5}$ inches; width, 11 $\frac{4}{5}$ inches.

Mrs. N. Stanford

183—SIXTEENTH CENTURY ITALIAN SILK CUSHION

120⁰⁰ Oblong shape. Covered with white silk, interwoven with silver thread. Yellow tassels and border.

Length, 16 $\frac{1}{7}$ inches; width, 10 $\frac{2}{3}$ inches.

E. Beniamini

184—SIXTEENTH CENTURY ITALIAN VELVET CUSHION

40⁰⁰ Oblong shape. Covered with purple velvet with a border of gold thread.

Length, 16 $\frac{1}{2}$ inches; width, 10 $\frac{2}{3}$ inches.

Mrs. A. N. Morse

185—SIXTEENTH CENTURY ITALIAN SILK CUSHION

32⁰⁰ Oblong shape. Covered with green silk with a symmetrical woven design of grapes and vine. Yellow and green silk tassels.

Length, 16 $\frac{7}{8}$ inches; width, 14 $\frac{1}{6}$ inches.



Mrs. A. N. Moore

186—SIXTEENTH CENTURY ITALIAN EMBROIDERED SILK CUSHION

Oblong shape. Covered with red silk surrounded by a trefoiled border embroidered in varicolored silks and gold thread and with embroidered floral sprays at the angles. In the center is embroidered an oval coat-of-arms mantled with acanthus leaves.

Length, 18 9/10 inches; width, 13 inches.

187—TWO SIXTEENTH CENTURY ITALIAN VELVET CUSHIONS

Oblong shape. Covered with red velvet.

Length, 19 1/3 inches; width, 13 inches.

188—TWO SIXTEENTH CENTURY ITALIAN VELVET CUSHIONS

Oblong shape. Covered with red velvet.

189—TWO SIXTEENTH CENTURY ITALIAN VELVET CUSHIONS

Oblong shape. Covered with red velvet.



190—SIXTEENTH CENTURY ITALIAN EMBROIDERED SILK CUSHION

Nearly square shape. Covered with red silk with a broad scrolled and trefoiled border embroidered in varicolored silks and gold and with embroidered scrolled floral sprays at the angles. In the center is an oval coat-of-arms mantled with acanthus leaves.

Length, $19 \frac{1}{3}$ inches; width, $15 \frac{3}{4}$ inches.

191—TWO SIXTEENTH CENTURY ITALIAN VELVET CUSHIONS

Oblong shape. Covered with red velvet trimmed with yellow.

Length, $21 \frac{1}{4}$ inches; width, $16 \frac{1}{7}$ inches.

192—TWO SIXTEENTH CENTURY ITALIAN VELVET CUSHIONS

Oblong shape. Covered with red velvet trimmed with yellow. Similar to the preceding.

193—TWO SIXTEENTH CENTURY ITALIAN VELVET CUSHIONS

Oblong shape. Covered with red velvet trimmed with yellow. Similar to No. 191.

194—TWO SIXTEENTH CENTURY ITALIAN DAMASK CUSHIONS

Oblong shape. Covered in red silk damascus.

Length, 20 inches; width, $16 \frac{1}{7}$ inches.



Worcester Museum of Art

195—TWO SIXTEENTH CENTURY ITALIAN CUSHIONS

258⁰⁰

Square shape. Covered with red velvet embroidered at the corners with a scroll design in silver and gold, and in the middle with a coat-of-arms.

Length, 17 $\frac{3}{4}$ inches; width, 16 $\frac{7}{8}$ inches.

n. h. Clarke

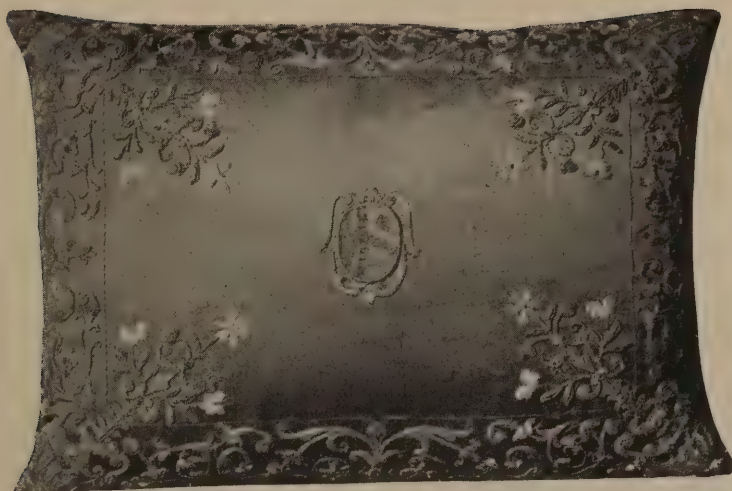
196—SIXTEENTH CENTURY ITALIAN SILK CUSHION

70⁰⁰

Oblong shape. Covered with red silk, embroidered on both sides in gold and silk of various colors, with a broad border and floral sprays at the angles, and a coat-of-arms in the center.

Length, 17 $\frac{3}{4}$ inches; width, 12 $\frac{3}{5}$ inches.

(Illustrated)



196



197—*A. m. de rose* SIXTEENTH CENTURY ITALIAN EMBROIDERED CUSHION

Oblong shape. Covered with red silk with a trefoiled border embroidered in varicolored silks and gold thread and with similarly embroidered scrolled floral sprays at the corners. In the center is embroidered an oval coat-of-arms surmounted by a helmet and mantled with scrolls and acanthus leaves.

Height, 19 1/3 inches; width, 15 inches.

R. F. Russell

198—SIXTEENTH CENTURY ITALIAN EMBROIDERED SILK CUSHION

5 7⁰⁰— Nearly square shape. Covered with silk with a scroll and trefoil border embroidered in varicolored silks and gold and with scrolled floral sprays at the angles. In the center is embroidered an oval coat-of-arms mantled with acanthus leaves.

Length, 19 1/3 inches; width, 15 3/4 inches.

R. Ballantine

199—TWO SIXTEENTH CENTURY ITALIAN DAMASK CUSHIONS

7 5⁰⁰— Oblong shape. Covered in red silk damask.

E. Benjamin

200—TWO SIXTEENTH CENTURY ITALIAN DAMASK CUSHIONS

3 5⁰⁰— Oblong shape. Covered in red silk damask. Similar to the preceding.

Miss M. Almirall

201—SIXTEENTH CENTURY ITALIAN DAMASK CUSHION

1 7⁵⁰— Oblong shape. Covered in red silk damask. Similar to the preceding (No. 200).

Mrs. Jonathan

202—SIXTEENTH CENTURY ITALIAN SILK CUSHION

3 5⁰⁰— Oblong shape. Covered on both sides with white silk, bordered with galloon.

Length, 15 inches; width, 17 3/4 inches.

Mrs. G. L. Ospring

203—TWO SIXTEENTH CENTURY ITALIAN VELVET CUSHIONS

1 0 0⁰⁰— Oblong shape. Covered on one side with velvet and on the other with red silk damask; gold trimmings and yellow silk tassels.

Length, 17 3/4 inches; width, 15 1/2 inches.



Mrs. A. N. Morse
204—TWO SIXTEENTH CENTURY ITALIAN EMBROIDERED SILK CUSHIONS

Oblong shape. Covered with red silk embroidered in gold thread, at the four corners with heart-shaped figures formed by floral scrollings and in the center with a large coat-of-arms of a rampant lion surmounted by a helmet and mantled with bold scrollings. Tassels of red silk wound with gold thread.

Length, 21 $\frac{3}{5}$ inches; width, 15 $\frac{1}{2}$ inches.

Mrs. James L. Breece
205—SEVENTEENTH CENTURY ITALIAN DAMASK LARGE CUSHION

Oblong shape. Covered, on both sides, with red silk damask.

Length, 3 feet 1 $\frac{4}{5}$ inches; width, 18 $\frac{1}{2}$ inches.

J. Terr. Breece
206—SEVENTEENTH CENTURY ITALIAN DAMASK LARGE CUSHION

Oblong shape. Covered, on one side, with red silk damask.

Length, 3 feet 10 $\frac{1}{2}$ inches; width, 15 $\frac{1}{2}$ inches.



207—TWO FIFTEENTH CENTURY FLORENTINE EMBROIDERED VELVET CUSHIONS *Miss R. K. Lorenz Agent*

Rectangular shape. Covered with red velvet richly embroidered in gold and silver with voluted foliage. In the center is a coat-of-arms consisting of an eagle. Silk tassels at the corners.

Length, $18\frac{1}{2}$ inches; width, $12\frac{1}{5}$ inches.

TEXTILES *Greater Museum of Art*

208—EIGHTEENTH CENTURY ITALIAN SILK MANIPLE *Miss J. F. Mc Kernon*

Maniple of red silk decorated with flowers and crosses, embroidered in varicolored silks and gold and silver thread.

209—SIXTEENTH CENTURY ITALIAN SILK STOLE *R. F. Russell*

Priest's stole of green silk, with a small woven design and silk fringe.

210—SIXTEENTH CENTURY ITALIAN EMBROIDERED SILK CHALICE COVER

Square shape. A chalice cover of green silk, embroidered in gold and silver threads, and bordered with a small silk fringe.

Length, $20\frac{1}{2}$ inches; width, $19\frac{7}{10}$ inches.

211—FIFTEENTH CENTURY ITALIAN BROCATELLE CHASUBLE

1000 — Priest's chasuble of brocatelle with a yellow ground and a small design in green. Down the center is a stripe of yellow brocatelle with an embroidered design representing "The Annunciation."

W. W. Deaman Agent
Length, 3 feet 9 1/3 inches.

212—SIXTEENTH CENTURY ITALIAN DAMASK CHASUBLE

1550 — Priest's chasuble of red silk damask, woven with a small design. Down the center and around the neck are applied strips of red velvet decorated with ornaments in blue velvet. The ground is decorated with applied work and embroidery.

R. F. Russell
Length, 39 2/5 inches.

213—PORTION OF A SIXTEENTH CENTURY ITALIAN SILK CHASUBLE

5200 — Portion of a priest's silk chasuble, with a floral design in rose-color on a green ground.

Mrs. R. G. Hunt
Length, 43 1/3 inches; width, 27 3/5 inches.

214—PART OF A SIXTEENTH CENTURY ITALIAN BROCATELLE CHASUBLE

5500 — The decorative central applied stripe of a priest's chasuble in yellow brocatelle with a subject woven in red representing "The Annunciation."

G. W. Brunner
Length, 39 2/5 inches; width, 7 7/8 inches.

215—SIXTEENTH CENTURY VENETIAN SILK CHASUBLE

7500 — Priests's chasuble, stole and maniple of green silk interwoven with silver thread and enriched with a patterning of small flowers in gold and silver. Border and fringe of silk interwoven with silver threads and spangles.

Mrs. A. V. Moore
Length, 3 feet 4 1/6 inches.

216—SIXTEENTH CENTURY ITALIAN VELVET CHASUBLE

21000 — Priest's chasuble, with a stole and maniple of red velvet with a bordering of yellow cut velvet.

Mrs. Burke-Roe
Length, 3 feet 7 1/3 inches.

R. F. Russell

217—EIGHTEENTH CENTURY VENETIAN LADY'S COSTUME

13000 A lady's dress, consisting of a bodice, with sleeves and skirt of white silk, interwoven with silver and decorated in bold design of flowers and leaves woven in green silk and gold.

Length, 9 feet 10 inches.

Mrs. M. Almirall

218—SIXTEENTH CENTURY ITALIAN CUT-VELVET ALTAR FRONTAL

16500 Oblong shape. "Paliotto" or altar cover of cut red velvet bordered with galloon of silk and silver thread and a fringe of green silk.

Length, 5 feet 8½ inches; width, 31½ inches.

Mrs. P. G. Bennett

219—SIXTEENTH CENTURY ITALIAN ALTAR FRONTAL

9000 A Paliotto or altar covering of Hungarian point worked in a geometrical design. Bordered with gold galloon and fringe and having a decoration of silver threads on the upper part.

Length, 7 feet 3/5 inch; width, 3 feet 1 3/5 inches.

Mrs. J. R. Bennett

220—SIXTEENTH CENTURY ITALIAN BROCATELLE COPE

44000 A priest's cope of white brocatelle, with a scrolled patterning in red and a border and fringe of yellow silk.

R. F. Russell

221—FIFTEENTH CENTURY FLORENTINE CUT-VELVET BANNER

19000 A processional banner of cut red velvet, the ground interwoven with silver threads and with a red silk fringe.

Height, 6 feet 6¾ inches; width, 22 inches.

Unpublished

222—FOUR SIXTEENTH CENTURY ITALIAN SILK CHAIR BACKS

Oblong shape. A set of four chair-back coverings of red silk. Embroidered in varicolored silks with a design of foliage and scrolls having dolphins' heads in yellow silk.

Length, 20½ inches; width, 15 inches.

R. F. Russell

223—SIXTEENTH CENTURY VENETIAN TABLE COVER

375⁰⁰ Square shape. Small table cover of brocade in a foliage design interwoven with gold and silver threads and edged with a gold fringe.

Length, $21\frac{1}{4}$ inches; width, $20\frac{7}{8}$ inches.

B. Benjamin

224—SIXTEENTH CENTURY ITALIAN CUT-VELVET TABLE COVER

370⁰⁰ Oblong shape. Table cover of yellow cut velvet having a small design in relief of green and edged with a rich silk fringe.

Length, 4 feet $\frac{4}{5}$ inch; width, 3 feet $3\frac{2}{5}$ inches.

Joseph Larocque

225—FIFTEENTH CENTURY ITALIAN BROCATELLE COVER

110⁰⁰ Oblong shape. Table cover of red brocatelle woven in a small design on a background interwoven with gold threads and edged with a rich gold fringe.

Length, 5 feet $8\frac{9}{10}$ inches; width, 1 foot $5\frac{1}{3}$ inches.

Mrs. F. L. Lincum

226—FIFTEENTH CENTURY ITALIAN CUT-VELVET TABLE COVER

210⁰⁰ Oblong shape. Table cover of green cut velvet with a small design in relief and edged with a fringe of gold threads.

Length, 5 feet 5 inches; width, 2 feet $11\frac{1}{2}$ inches.

Mrs. P. C. Hunt

227—SIXTEENTH CENTURY ITALIAN BROCATELLE TABLE COVER

150⁰⁰ Oblong shape. Table cover of yellow brocatelle with a design of large red flowers and edged with a very rich silk fringe.

Length, 5 feet 3 inches; width, 4 feet $\frac{4}{5}$ inch.

David Belasco

228—SIXTEENTH CENTURY ITALIAN VELVET TABLE COVER

200⁰⁰ Nearly square shape. Table cover of green velvet surrounded by a border woven in gold thread.

Length, 5 feet $10\frac{7}{8}$ inches; width, 4 feet $7\frac{1}{8}$ inches.

Mrs F. Lincoln

229—TWO SIXTEENTH CENTURY ITALIAN VELVET CUSHIONS

166—Oblong shape. Covered with red velvet with a bordering of foliage design; richly embroidered in gold thread.

Length, 4 feet $7\frac{1}{8}$ inches; width, 20 $\frac{1}{2}$ inches.

(Illustrated)

Mrs M. Abmirall

230—SEVENTEENTH CENTURY ITALIAN DAMASK TABLE COVER

135—Oblong shape. Table cover of red silk damask woven in a bold design and edged with a fringe.

Length, 6 feet $\frac{7}{8}$ inch; width, 4 feet 9 inches.

Saverio Belasco

231—SIXTEENTH CENTURY ITALIAN VELVET COVER

230—Oblong shape. Table cover of green velvet, surrounded by a border woven in gold thread.

Length, 5 feet $10\frac{7}{8}$ inches; width, 4 feet $7\frac{1}{8}$ inches.

Mrs. P. G. Bennett

232—SEVENTEENTH CENTURY ITALIAN DAMASK COVERLET

166—Nearly square shape. Bed coverlet of red silk damask woven in a small design.

Length, 7 feet $6\frac{1}{2}$ inches; width, 6 feet $10\frac{3}{5}$ inches.

Mrs. Burke Roche

233—SEVENTEENTH CENTURY ITALIAN DAMASK COVERLET

156—Oblong shape. Bed coverlet of red silk damask woven in a bold design.

Length, 5 feet $10\frac{7}{8}$ inches; width, 9 feet $21\frac{1}{4}$ inches.

Mrs. P. G. Bennett

234—SIXTEENTH CENTURY ITALIAN DAMASK COVERLET

288—Nearly square shape. Bed coverlet in green silk damask, woven in a bold design and bordered with a small fringe.

Length, 8 feet $8\frac{1}{6}$ inches; width, 7 feet $10\frac{1}{2}$ inches.

Mrs. Burke Roche

235—SEVENTEENTH CENTURY ITALIAN DAMASK COVERLET

150—Square shape. Bed coverlet of green silk damask woven in a small design and bordered with a fringe.

Length, 8 feet $10\frac{1}{3}$ inches; width, 8 feet $5\frac{1}{3}$ inches.



No. 229. Two Sixteenth Century Italian Velvet Cushions

Mrs. Jordan

236—SEVENTEENTH CENTURY ITALIAN DAMASK COVERLET

260" Nearly square shape. Bed coverlet of red silk damask, woven with a large patterning.

Length, 9 feet $2\frac{1}{8}$ inches; width, 8 feet $4\frac{2}{5}$ inches.

Duplicate

237—SEVENTEENTH CENTURY ITALIAN DAMASK COVERLET

Nearly square shape. Bed coverlet in red silk damask woven in a bold design.

Length, 9 feet $10\frac{1}{8}$ inches; width, 8 feet $10\frac{1}{3}$ inches.

Mrs. A. N. Moore

238—SIXTEENTH CENTURY ITALIAN DAMASK COVERLET

150" Square shape. Bed coverlet of green silk damask woven in a small design and bordered with a small fringe.

Length, 9 feet $\frac{1}{4}$ inch; width, 8 feet $10\frac{1}{3}$ inches.

David Belasco

239—SIXTEENTH CENTURY ITALIAN BROCATELLE PORTIÈRE

80" Single portière of yellow brocatelle with a bold scrolled design of red and a broad border of blue. Edged with gold galloon and a silk fringe at the upper edge.

Length, 7 feet $2\frac{1}{2}$ inches; width, 5 feet $8\frac{7}{8}$ inches.

N. W. Seaman Agent

240—SIXTEENTH CENTURY ITALIAN DAMASK PORTIÈRES

180" Pair of small portière curtains of red silk damask, woven in a small design.

Length, 11 feet $11\frac{1}{3}$ inches; width, 7 feet $10\frac{1}{2}$ inches.

Mrs. Burke-Roche

241—SEVENTEENTH CENTURY ITALIAN DAMASK PORTIÈRES

410" Pair of portières of red silk damask woven in bold design.

Length, 12 feet $6\frac{3}{5}$ inches; width, 6 feet $6\frac{3}{4}$ inches.

Geo. H. Myers

242—SIXTEENTH CENTURY ITALIAN DAMASK BED SET

165" Of red silk damask, woven in a small design, consisting of four pieces. Two coverlets and two small covers.

Respective lengths, 7 feet $4\frac{3}{5}$ inches, 5 feet $3\frac{3}{4}$ inches, 3 feet $3\frac{3}{5}$ inches and 7 feet $8\frac{1}{2}$ inches; widths, 7 feet $2\frac{3}{5}$ inches, 4 feet $7\frac{9}{10}$ inches, 2 feet $5\frac{1}{2}$ inches and 5 feet 3 inches.

Mrs. P. G. Bennett

243—EIGHTEENTH CENTURY ITALIAN SILK BED HANGINGS

150" Draperies and canopies for a bed of green moiré silk bordered with a fringe.

First curtain: Height, 7 feet 10½ inches; width, 7 feet 2 3/5 inches.

Second curtain: Height, 8 feet 2 2/5 inches; width, 7 feet 8½ inches.

Canopy: Length, 22 feet ¾ inch.

Small canopy: Length, 21 feet 3 9/10 inches.

244—SIXTEENTH CENTURY ITALIAN VELVET

190" A length of old red velvet.

Length, 7 feet 2 3/5 inches; width, 3 feet 1 2/5 inches.

245—SIXTEENTH CENTURY ITALIAN VELVET STRIP

A length of old blue velvet.

140" Length, 3 feet 8 1/10 inches; width, 1 foot 11 3/5 inches.

246—FIFTEENTH CENTURY ITALIAN CUT-VELVET STRIP

35" Olive-colored cut velvet of a small foliage design on a background interwoven with gold threads. Edged with yellow silk fringe and a blue border embroidered in gold.

Length, 6 feet 8 4/5 inches; width, 11 4/5 inches.

247—SEVENTEENTH CENTURY ITALIAN DAMASK

200" Several pieces of red silk damask, woven in a bold design.

Complete length, 15 feet 9 3/5 inches; width, 2 feet 1 3/5 inches.

248—SEVENTEENTH CENTURY ITALIAN DAMASK STRIP

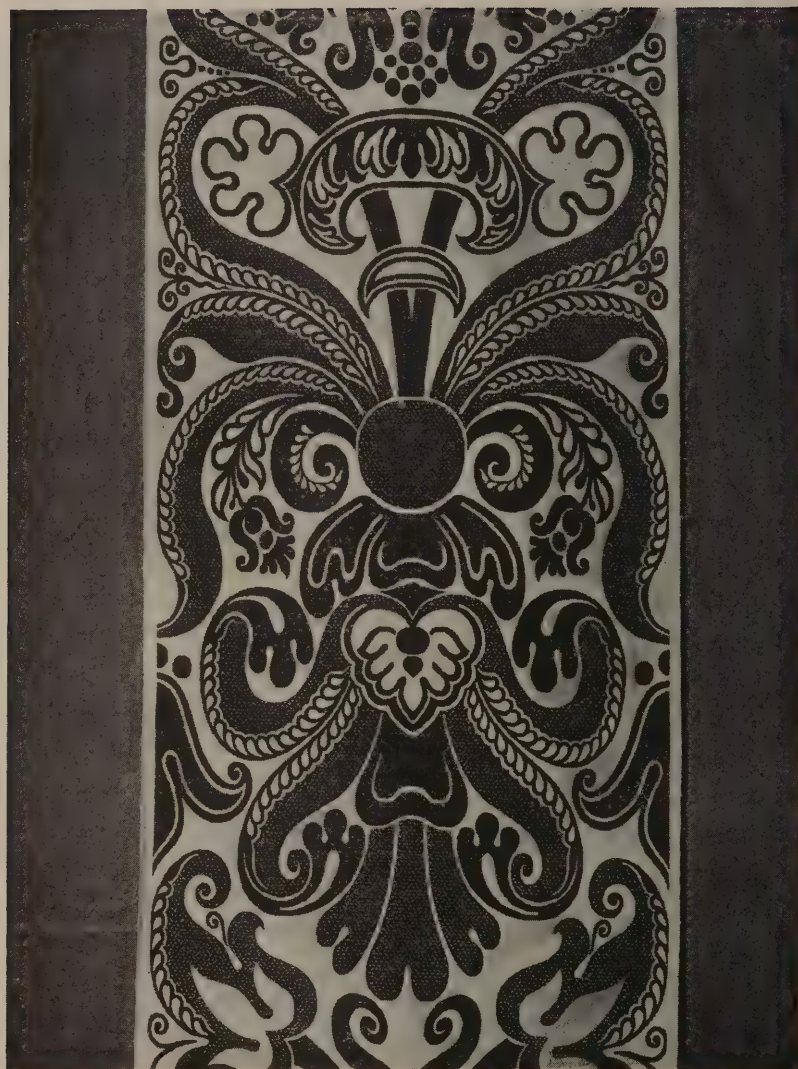
5" A length of old red silk damask, woven in a bold pattern.

Length, 19 feet 6¼ inches; width, 2 feet 11½ inches.

249—SIXTEENTH CENTURY ITALIAN VELVET STRIP

Length of red velvet.

Length, 9 feet 10⅛ inches; width, 19 3/5 inches.



250—TWO SEVENTEENTH CENTURY FLORENTINE CUT-VELVET STRIPS

Two lengths of cut red velvet of a bold design of scrolled, pointed and voluted leaves on a ground solidly interwoven with gold.

Lengths, 29 feet 6 $\frac{3}{8}$ inches and 19 feet 4 inches.

Note: This velvet has an interesting story. During the XVIIth century Count Alessandri of Florence ordered his bedroom to be hung with cut velvet. After the work was completed two rolls remained and were placed for safety in a cassone. Here they remained forgotten until Professor Volpi purchased them from the present Count Alessandri. So the room in the Alessandri Palace is still hung with faded velvet of the identical weave of that here catalogued, which is as fresh and unsullied as when it was made nearly three hundred years ago.

R. Francis
251—SIXTEENTH CENTURY ITALIAN SATIN STRIP

1600 A length of pink satin in four pieces.

Length, 28 feet $10 \frac{1}{5}$ inches; width, $19 \frac{3}{5}$ inches.

Luskate
252—QUANTITY OF SEVENTEENTH CENTURY ITALIAN SATIN

Old red satin woven in a bold pattern.

Total length, 84 yards $25 \frac{3}{5}$ inches.

Arnold Seligman
253—SIXTEENTH CENTURY ITALIAN CUT-VELVET STRIP

700 A length of red velvet, cut in a bold counter-changed design on a light yellow ground.

Length, 63 inches; width, $19 \frac{3}{5}$ inches.

G. Benjamin
254—SIXTEENTH CENTURY ITALIAN SILK STRIP

700 Small length of red silk, richly embroidered in gold thread with a design of small floral and foliage sprays bordered on three sides with a gold fringe.

Length, $21 \frac{3}{5}$ inches; width, 7 inches.

Luskate
255—TWO SEVENTEENTH CENTURY ITALIAN DAMASK STRIPS

Two lengths of red silk damask woven in a bold design.

Lengths, 14 feet $2 \frac{1}{2}$ inches and 27 $\frac{1}{5}$ inches; widths, 13 feet $5 \frac{2}{5}$ inches and 26 inches.

Arnold Seligman
256—SIXTEENTH CENTURY ITALIAN VELVET

A piece of old red velvet in three strips.

810 Length, 85 feet $17 \frac{7}{8}$ inches; width, $20 \frac{1}{2}$ inches.

Arnold Seligman
257—QUANTITY OF SEVENTEENTH CENTURY ITALIAN SATIN

1000 Lot of old red satin, consisting of 58 pieces.

Total length, 247 yards and $5 \frac{3}{5}$ inches; widths, 20 inches to $24 \frac{2}{5}$ inches.

2700 *25-7a* Embroidery

N.B. Clark

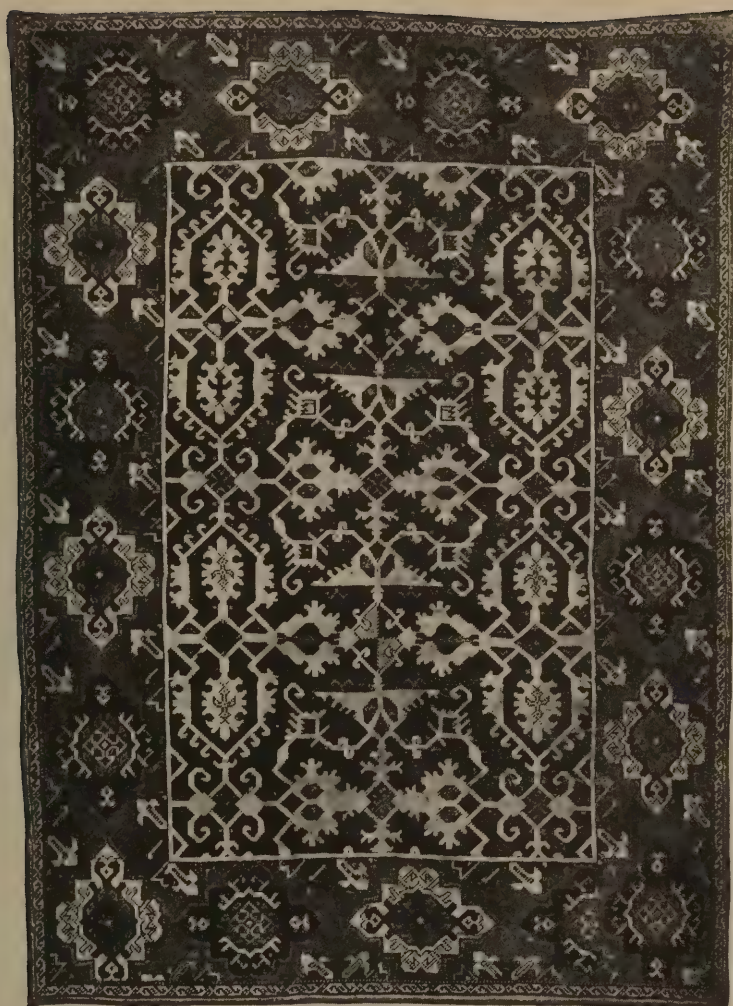


Mrs. R. B. Lorenz Agent

258—NOMAD ASIA MINOR PRAYER RUG

Executed in Ghiordes pattern about 1800. Oblong shape. The mihrab, with a red ground, has a shaped and stepped arch outlined in white, with two ewer forms and a floral spray taking the place of the usual mosque lamp. The sky spandrels, on a light blue ground, are occupied by a scrolled floral patterning of red, white, blue and yellow. The main border, on a dark ground, has a design of pointed scrolled zigzags occupied by scrolled interlacements in light colors. The inner and outer guards are of undulating and quatrefoiled patternings on a yellow ground.

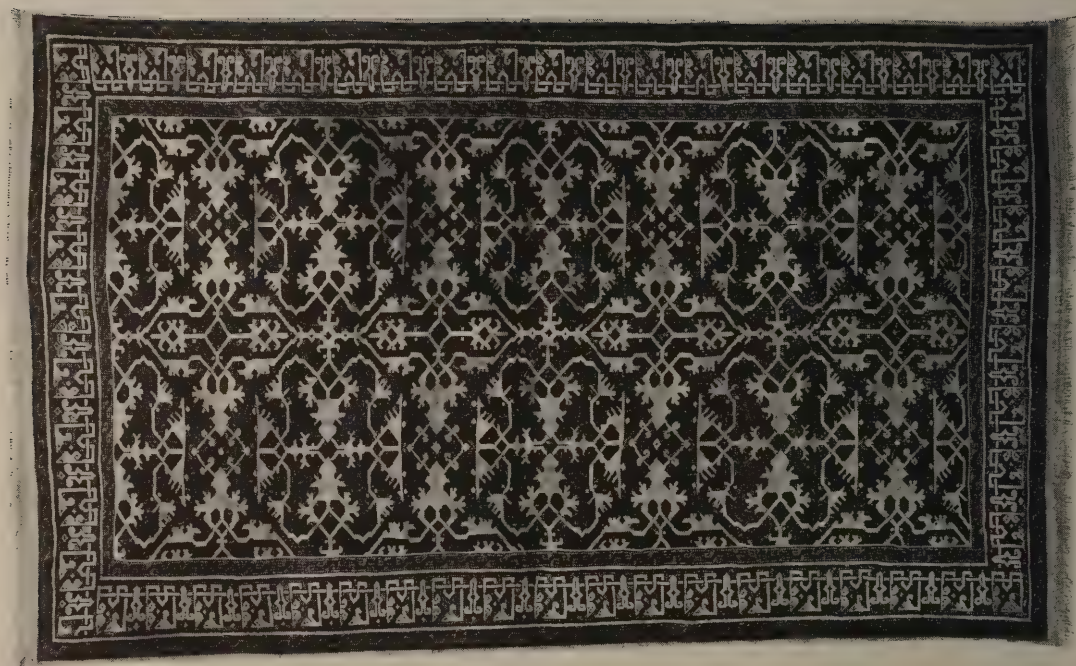
Length, 5 feet 10⁷/₈ inches; width, 3 feet 1¹/₂ inch.



259—ANCIENT LEAF RUG

Western Asia Minor, sixteenth century. An exceptionally choice specimen, of the same type as the rug No. 260. The field, with a red ground, is patterned with geometrically conventionalized leaf forms and interlacements in yellow relieved by passages of light and dark blue. The main border, on a red ground, has a design of regularly diapered quatrefoiled medallions and trefoil lily forms in yellow and red.

Length, 5 feet 1 inch; width, 5 feet 1 inch.



260—ANCIENT LEAF RUG

John W. McIlhenny

1700¹⁰

Western Asia Minor, sixteenth century. One of the finest of the rare rugs often seen depicted in the paintings of Lorenzo Lotto, Girolamo dai Libri, Bronzino and Luca Longhi. Specimen of the very highest order. The field, with a red ground, is decorated with a pattern of geometrically conventionalized leaf forms and interlacements in yellow relieved by passages of light and dark blue. The main border, on a blue ground, has a patterning of interlacements based on Cufic lettering in various colors of which yellow is the predominating.

Length, 7 feet 6 $\frac{3}{5}$ inches; width, 4 feet 7 $\frac{1}{10}$ inches.



261—RUG OF BLUE STARS

R. Daniel

225-00
Cushak, Western Asia Minor, sixteenth century. Similar rugs are to be seen depicted in Bordone's "Fisherman and Doge" at Venice and in Netherlandish paintings of the early seventeenth century. A rug that is almost priceless. The field, on a red ground, is patterned with large eight-pointed star figures alternating with smaller lozenge-shaped medallions, enriched with interlacements and arabesques and is further decorated with scrolled branches of flowers and leaves. The main border, on a red ground, has a reciprocating pattern of arabesque leaf forms and loops in black, blue and yellow. The inner and outer guards have scrolled and floral patterning of yellow on blue grounds.

Length, 12 feet 1 3/5 inches; width, 6 feet 6 3/4 inches.

ITALIAN FURNITURE OF THE EARLY RENAISSANCE

That the furniture of the Villa Pia and of the Davanzati Palace Collections should be of a character so similar is easily explainable by the fact that the same guiding motive directed their gathering. Though typically Italian, these nobly proportioned, exquisitely fashioned, cabinets and tables and chairs, carry with them hardly a suggestion of that later and more flamboyant furniture of the Italy with which many of us are familiar. That "beautiful simplicity and purity of the Grecian and Roman models," which influenced more than one generation of Italian artists and craftsmen, is nowhere seen to better advantage than in this magnificent furniture. Despite its ample size, which adapted it originally to the spacious and lofty rooms of the Cinquecento palazzi, and occasionally the almost lavish exuberance of its marvelous carving, yet the sweetness and severity of its lines entitle it to find itself at home no matter what the surroundings amid which it may find itself.

H. T.

FURNITURE

Mrs. P. G. Bennett

262—THREE SEVENTEENTH CENTURY ITALIAN WALNUT STOOLS

Rectangular shape, supported on four square tapering legs, molded and carved, and with scrolled and carved cross-stretchers. Covered in contemporary red velvet with red silk fringe.

Height, 1 foot 8 inches; width, 1 foot 10 inches.

L. L. Leman

263—FOURTEENTH CENTURY VENETIAN GOTHIC RELIQUARY

50" In the form of a *châsse* with hinged cover shaped as a gabled roof. Decorated with carvings of the late Gothic period. The sides are enriched with Gothic tracery, the cover with similar tracery enclosing the sacred monogram I.H.S. and the head of a Saint, and the sloping angles of the top are crocketed, the angles of the body being buttressed. Almost entirely gilt with gold leaf overlaid on a red ground, the background being picked out in blue.

Height, 1 foot 5½ inches; length, 1 foot 8 inches; depth, 1 foot.

264—SEVENTEENTH CENTURY VENETIAN CARVED AND GILT WOOD MIRROR

R. W. Daniels

110" Shield-shaped, with inner molded frame surrounded by panels formed by molded ribbings. The outer frame elaborately carved with female caryatides at the sides, scrolls and festoons of flowers and leaves and masks. Below, from a carved floral rosette spring two curved branches terminating in carved rosetted candle-sockets. Original mirrors.

Height, 2 feet 7 inches; width, 1 foot 5 inches.

265—SEVENTEENTH CENTURY VENETIAN CARVED AND GILT WOOD MIRROR

R. W. Daniels

110" Similar to the preceding.

Height, 2 feet 7 inches; width, 1 foot 5 inches.



266—SIXTEENTH CENTURY FLORENTINE CARVED WOOD AND GILT
MIRROR FRAME

360

Rectangular frame molded, carved and supporting a frieze carved with masks, floral festoons and a cherub head with outstretched wings; above this is a molded cornice and a broken voluted pediment, the central molded entablature being supported by a cartouche carved with a coat of arms. The frame is flanked by female caryatides with voluted terminations and is supported by a vase-shaped column carved with rosettes and acanthus leaves. The cylindrical base is flanked by reversed consoles and bears a Latin inscription in Roman lettering with the date "1595." Decorated with profuse gilding.

Height, 3 feet; width, 1 foot 3½ inches.

267—SEVENTEENTH CENTURY VENETIAN CARVED AND GILT WOOD
MIRROR

W. Daniels

190 "

Shield-shaped, with inner molded frame surrounded by panels formed by molded ribbings. The outer frame elaborately carved with female caryatides at the sides, scrolls and festoons of flowers and leaves and masks. Below, from a carved floral rosette spring two curved branches terminating in carved rosetted candle-sockets. Original mirrors.

Height, 2 feet 7 inches; width, 1 foot 5 inches.

268—SEVENTEENTH CENTURY VENETIAN CARVED AND GILT WOOD
MIRROR

R. Daniels

30 "

Similar to the preceding.

Height, 2 feet 7 inches; width, 1 foot 5 inches.

269—TWO SEVENTEENTH CENTURY ITALIAN BEECHWOOD "SAVONAROLA" CHAIRS

Wm. Daniels

580 "

Curved sides and bases, formed of seven interlacing square supports pivoted at their intersections so as to form folding chairs with square seats. Shaped back rails, with incised circles, straight arms ending in turned balls. Fronts with incised decoration and straight base rails.

270—TWO SEVENTEENTH CENTURY ITALIAN BEECHWOOD "SAVONAROLA" CHAIRS

Wm. Daniels

570 "

Curved sides and bases, formed respectively of seven and eight interlacing square supports pivoted at their intersections so as to form folding chairs, with square seats. Shaped back rail with incised rosettes and circles, straight arms with ball and bracket shaped ends. Fronts with incised rosette decoration and straight base rails.

271—TWO SEVENTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIRS

Wm. Daniels

750 "

Curved sides and bases, formed of eight interlacing square supports pivoted at their intersections so as to form folding chairs with square seats. Shaped back rails decorated with incised circles, straight arms with molded ends, fronts with rosetted decorations and straight base rails.

272—SEVENTEENTH CENTURY ITALIAN BEECHWOOD "SAVONAROLA"
CHAIR

460"

B. E. Vanessa
Curved sides and bases, formed respectively of seven and ten interlacing square supports pivoted at the intersections so as to form folding chairs with square seats. Shaped and reeded back rails, straight arms with ball ends, fronts with incised decoration and straight base rails.

273—FIFTEENTH CENTURY ITALIAN WALNUT CABINET TABLE

600"

R. Daniels
Square shape. The top inlaid with bands of light-colored wood. The lower portion is formed as a cabinet with drawer and cupboard, the drawer front and hinged door being paneled. Molded base with two scroll-shaped feet.

Height, 2 feet 7 inches; width, 2 feet 9 inches; length, 3 feet 3 inches.

274—SIXTEENTH CENTURY ITALIAN WALNUT CABINET

200"

Jo-Larocque
Rectangular shape. The front is flanked by two tapering pilasters decorated with sunken lines, and supporting a molded cornice enriched with modillion-shaped brackets. The pilasters enclose a cupboard with two hinged paneled doors, and rest upon a molded base.

Height, 3 feet; width, 3 feet 1 inch; depth, 1 foot 2 inches.

275—FIFTEENTH CENTURY ITALIAN WALNUT CABINET

275"

R. Daniels
Hexagonal shape on high molded base. The cornice is molded and dentelled and each of the six sides is paneled, the panels being enclosed by carved moldings. On one side the panel forms a hinged door with a heavy bronze drop handle and the base is formed as a drawer also with a bronze drop handle.

Height, 3 feet; diameter, 2 feet 10 inches.



- B. E. Carver*
 276—TWO SEVENTEENTH CENTURY ITALIAN GILT HIGH PEDESTALS
 Of Sgabello form. The two side pieces support square molded tops, are carved with gold volutes enclosing pendants of husk design below which are oval medallions and grotesque masks, and are supported on lions' paw feet. Entirely gilt on brown background.

Height, 4 feet 2 inches.

- B. E. Carver*
 277—TWO FIFTEENTH CENTURY ITALIAN GILT WALL PEDESTALS
 Shaped as scrolled consoles. The bases are decorated with boldly carved acanthus leaves and the shafts are fluted. Entirely gilded and picked out with blue.

Height, 5 feet 2 inches.

278—TWO SIXTEENTH CENTURY ITALIAN CARVED AND GILT
PEDESTALS *A. Cudert Agent*

1 - 900 The fronts of the vase-shaped sides are outlined with boldly carved voluted scrolls, the volutes of which support festoons of fruits and pendants of drapery. Between are grotesque masks and below are carved scrolls and honeysuckle ornamentation. The bases are molded and carved and the cross-bars are turned, their junctions at the sides being concealed with rosettes. Entirely gilt.

B. E. Canessa Height, 5 feet 6 inches.

279—SEVENTEENTH CENTURY ITALIAN GILT PEDESTAL

2100 Of Sgabello form. The two side supports, which terminate in square molded tops, are carved with bold volutes at the sides enclosing pendants of husk design, are further decorated with cherubim heads, rosettes and shells, and rest on lions' paw feet. The entire design is gilt with a black background.

R. L. Taylor Height, 4 feet.

280—SEVENTEENTH CENTURY ITALIAN WALNUT CHAIR

2300 Square back, with gilded and acanthus-leaf finials. Curved, molded and voluted arms on turned columnar supports. Turned legs and side rails. Seat and back upholstered in old scarlet silk damask with silk fringe and cut-velvet edgings.

281—TWO EARLY SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS

3600 Straight square backs, with carved and gilded acanthus-leaf finials. Front rails carved and pierced in a scroll design, square legs and square-shaped side-rails. Seats and backs covered in contemporary leather stamped in gold, with bands of arabesque pattern, secured with rows of contemporary large brass-headed nails.

282—EARLY SIXTEENTH CENTURY ITALIAN WALNUT CHAIR

1000 Straight square back, with carved and gilded acanthus-leaf finials. Front rails carved and pierced in a scroll design, square legs and square-shaped side-rails. Seats and backs covered in contemporary leather stamped in gold with bands of arabesque pattern, secured with rows of contemporary large brass-headed nails.

L. A. Ballantine



Mrs Barr

283—TWO SIXTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

Square backs, with carved and gilded acanthus-leaf finials. Straight flat arms supported by turned balusters, turned legs and straight feet-bars with molded ends. The seats and backs upholstered with contemporary Italian embroidery in a design of floral scrolls and baskets of fruit, worked, in colored silks, upon a coarse linen background. Deep white silk fringe.

340 "

R. W. Amet

284—TWO SIXTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

Similar to the preceding.

500 "

R. L. Taylor

285—TWO SEVENTEENTH CENTURY ITALIAN WALNUT CHAIRS

Square backs, with gilded and carved acanthus-leaf finials. Curved, molded and voluted arms on turned columnar supports. Turned legs and side rails. Seats and backs upholstered in old scarlet silk damask with silk fringe and cut-velvet edgings.

400 "

J. Kerr Branch

286—TWO EARLY SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS

220 " Square back, with carved and gilded acanthus-leaf finials. Front rails carved and pierced in a scroll design, square legs and square-shaped side rails. Seats and backs covered in contemporary leather stamped in gold with bands of arabesque pattern, secured with rows of contemporary large brass-headed nails.

J. a. Ballantine

287—TWO EARLY SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS

210 " Similar to the preceding.

A. Daniels

288—TWO SEVENTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

660 " Rounded backs with curved, molded and voluted arms on turned baluster supports. Turned legs, side rails and stretchers. The seats and backs are upholstered in contemporary red silk damask with silk fringe.

Mrs. Burke-Roche

289—TWO SEVENTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

320 " Straight square backs, with carved, pierced and gilded acanthus-leaf finials. Straight flat arms on turned columnar supports and turned legs with lions' paw feet, on flat base rails with molded ends. Seats and backs upholstered in old red silk damask with silk galloon and silk ball fringe.

Mrs. A. Nathan

290—TWO SEVENTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

300 " Similar to the preceding.

A. Arnold

291—TWO SEVENTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

320 " Straight square backs, with carved, pierced and gilded acanthus-leaf finials. Straight flat arms on turned columnar supports and turned legs with lions' paw feet on flat base rails with molded ends. Seats and backs upholstered in old red silk damask with silk galloon and silk ball fringe.

Mrs. J. F. McCarmon
292—TWO SEVENTEENTH CENTURY ITALIAN WALNUT CHAIRS

400" Square backs, with gilded and carved acanthus-leaf finials. Curved, molded and voluted arms on turned columnar supports. Turned legs and side rails. Seats and backs upholstered in old scarlet silk damask with silk fringe and cut-velvet edgings.

Mrs. M. Aburiall
293—TWO SEVENTEENTH CENTURY ITALIAN WALNUT CHAIRS

400" Similar to the preceding.

294—TWO SEVENTEENTH CENTURY ITALIAN BEECHWOOD "SAVONAROLA" CHAIRS

Queen Bros.
0.80" Curved sides and bases, formed of seven interlacing square supports pivoted at the intersections so as to form folding chairs with square seats. Shaped back-rails with incised circles and rosettes, straight reeded arms with molded ends and straight base rails.

295—TWO SEVENTEENTH CENTURY ITALIAN BEECHWOOD "SAVONAROLA" CHAIRS

Queen Bros.
7.50" Curved sides and bases, formed respectively of six and eight interlacing square supports, pivoted at their intersections so as to form folding chairs with square seats. Shaped back-rails, one with incised shield and monogram, fronts with incised decoration, straight arms with ball and molded ends and straight base-rails.

Queen Bros.
7.00" 296—TWO SEVENTEENTH CENTURY ITALIAN BEECHWOOD "SAVONAROLA" CHAIRS

Curved sides and bases, formed respectively of seven and ten interlacing square supports, pivoted at their intersections so as to form folding chairs. Square seats, shaped back-rails with incised circles, fronts with incised decoration, straight arms with ball ends and straight base-rails.

8.00" 297" Chair L. E. Carmon



R. Daniels

297—SIXTEENTH CENTURY FLORENTINE WALNUT TABLE

950 "

Rectangular plain top. The apron is divided into two drawers with paneled fronts carved with floral scrolls design. At each corner are square projecting dies paneled and carved to correspond. The table is supported on four turned baluster legs with capitals carved in an egg and dart pattern and the lower portions with acanthus leaves. Side and end rails are carved with alternating leaf and rosette patternings.

Height, 2 feet 11 inches; length, 4 feet 4 inches; depth, 2 feet 5 inches.

N. & J. Sloane

298—SEVENTEENTH CENTURY ITALIAN GILT HIGH PEDESTAL

150 "

Of Sgabello form. The two side pieces support square molded tops with shell enrichments, are carved at the sides with bold volutes enclosing pendants of husk design, below which are lions' masks, and are supported on lions' paw feet. Entirely gilt.

Height, 4 feet 1 inch.



299—FIFTEENTH CENTURY UMBRIAN WALNUT TABLE

Elto Berner Agent

Rectangular top, with straight edge carved in a pattern of imbrications, supported on two lyre-shaped legs and brackets of modillion outline, the surfaces carved with bold imbrications. The voluted bases are similarly carved and have escutcheons occupied by coats-of-arms in their centers. There is a longitudinal brace carved with leaves and fleurs-de-lis and wedged into the legs.

Height, 2 feet 7½ inches; length, 4 feet 10 inches; width, 2 feet 11 inches.

300—TWO SEVENTEENTH CENTURY ITALIAN BEECHWOOD "SAYONAROLA" CHAIRS

Green Bros

Curved sides and bases, formed of seven interlacing square supports, pivoted at their intersections so as to form folding chairs. Square seats, shaped back-rails, one with elaborate incised decoration, fronts with incised patterning, straight arms with ball and molded ends, and straight base-rails.

Arnold Seligman

301—FIFTEENTH CENTURY LIGURIAN WALNUT TABLE

2800"

Rectangular shape. The top has molded edge carved with semi-rosettes and the apron is divided into two drawers with carved scrollings of elaborate character and carved masks holding bronze rings in the centers. Separating the drawers and at the angles are carved angels' heads. At each end are spirally turned columns and from the wide longitudinal brace, carved with floral scrollings, rises an arcade of three spirally turned columns. The cross base pieces at the ends terminate in carved couchant lions resting on ball feet.

Height, 2 feet 10 inches; length, 4 feet 6 inches; width, 2 feet 5 inches.

(Illustrated)

F. Williams

302—SIXTEENTH CENTURY FLORENTINE INLAID WALNUT CABINET

3700"

Rectangular shape in two divisions. The upper portion is finished with a molded cornice and a frieze inlaid in light-colored woods with an inscription, in Roman letters, "Invidos virtute superabis" ("By virtue you will overcome the envious"). The fall-down front, inlaid with geometrical designs and an architectural subject gives access to the interior fitted with fifteen drawers of various sizes with inlaid fronts and bronze drop handles. Below is a cupboard with two hinged doors, with sunken panels inlaid with views of castles having crenellated walls. The sides are also inlaid.

Height, 5 feet 2 inches; width, 3 feet 9 inches.

G. D. Lee

303—SIXTEENTH CENTURY FRENCH WALNUT DRAW TABLE

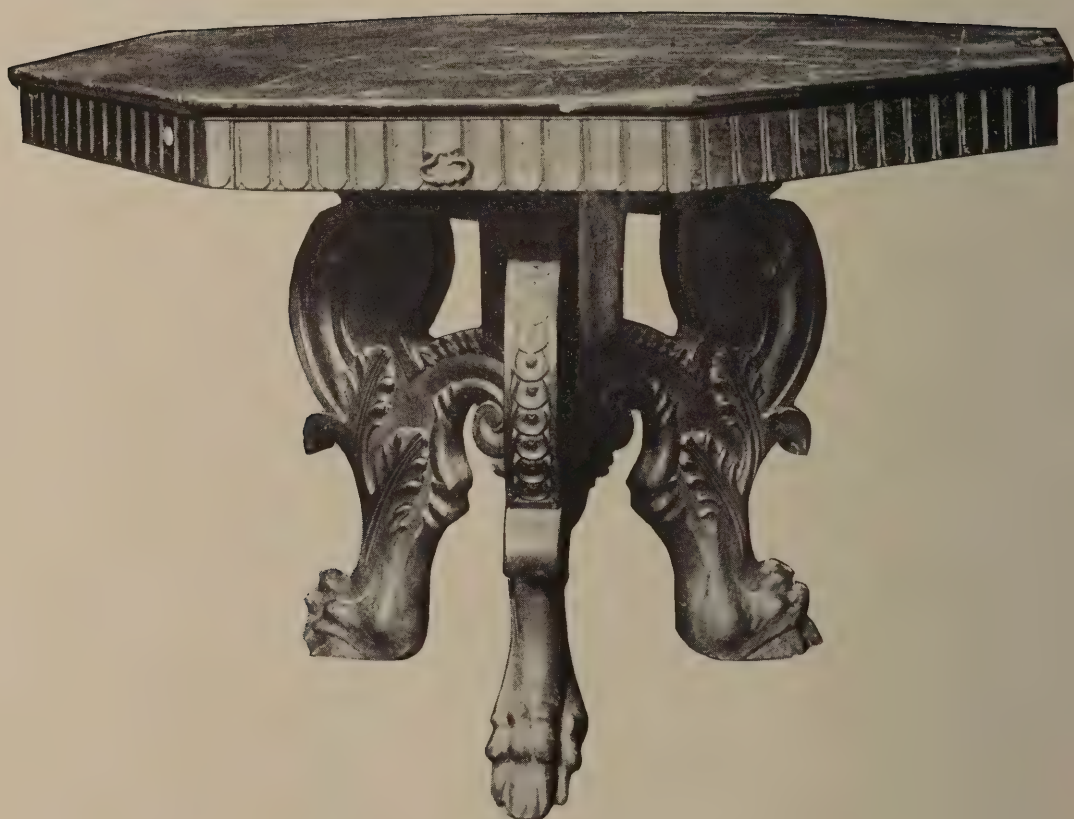
4300"

Rectangular top, with draw-out extension leaf inlaid in light-colored woods with a geometrical design and supported on four turned legs. The upper surface of the base is richly carved and rests on four cushion ball feet.

Height, 3 feet 2 inches; length, 4 feet 8 inches; width, 3 feet 3 $\frac{3}{4}$ inches.



No. 301. FIFTEENTH CENTURY LIGURIAN WALNUT TABLE



304—SIXTEENTH CENTURY FLORENTINE OCTAGONAL WALNUT
TABLE

N. W. Seaman Agent

1.5100— Octagonal-shaped top on tripod base. Top with molded rim and fluted apron fitted with four drawers. Tripod base carved in a scrolled and rosetted design and ending in lions' paw feet.

Height, 2 feet 10 inches; diameter, 4 feet 6 inches.



Arnold Scherman

305—SIXTEENTH CENTURY FLORENTINE WALNUT TABLE

Rectangular plain top, with deep apron carved in a design of flutings and astragals. The semi-cabriolet legs are carved with boldly curved acanthus leaves and end in lions' paw feet supported on square molded bases.

Height, 2 feet 7½ inches; length, 4 feet 4 inches; width, 3 feet 4 inches.



Mrs. C. C. Hermit

306—TWO SEVENTEENTH CENTURY ITALIAN GILT HIGH PEDESTALS

750⁰⁰

Of Sgabello form. The two side pieces support square molded tops enriched with carved shells; are carved at the sides with bold volutes enclosing pendants of husk design below which are small oval medallions and large grotesque masks. Turned cross-bars and four lions' paw feet. Gilt on a white background.

Height, 4 feet 2 inches.

P. M. French Rep

307—SIXTEENTH CENTURY FLORENTINE GILT WALNUT HIGH
CANDLESTICK

On a pyramidal paneled pedestal with molded base and cornice resting on four lions' paw feet. The shaft is of turned baluster design carved with festoons, acanthus leaves and beadings. The spreading top, with iron pricket, supports a gilt metal crown to receive the drippings of candle wax.

Height, 5 feet 3 inches

(Illustrated)

Arnold Seligman

308—SIXTEENTH CENTURY LOMBARDIC WALNUT CREDENCE

Rectangular shape, with plain top supported by three voluted and acanthus-leaf carved modillions between which are two drawers with wooden knobs, the fronts carved with foliage. Below, the front is divided by three fluted Ionic pilasters into two cupboards with hinged doors, the fronts of which have molded panels occupied by oval medallions framed with acanthus-leaf scrollings and carved in relief with arms of the Sforza family. Incurved and boldly fluted base on lions' paw feet.

Height, 3 feet 7 inches; length, 4 feet 11 inches; width, 1 foot 11 inches.

(Illustrated)

Edw. Bernier Ace

309—SIXTEENTH CENTURY UMBRIAN WALNUT TABLE

Oblong shape. Top with edge carved in foliage design. Apron fitted with two paneled drawers separated by carved masks and flanked at the angles by carved escutcheons occupied by the arms of the Orsini family. The four legs are formed as winged female terms ending in lions' paw feet and supported on carved and shaped bases. Side and end rails are carved in a rosetted pattern.

Height, 3 feet; length, 5 feet 1 inch; width, 4 feet 11 inches.

(Illustrated)



No. 308. SIXTEENTH CENTURY LOMBARDIC WALNUT CREDENCE



No. 309. SIXTEENTH CENTURY CARVED WALNUT TABLE

J. Kerr Branch

310—SIXTEENTH CENTURY ITALIAN GILT CHURCH LECTERN

1550

Straight crossed supports carved in an imbricated pattern and gilt, and turned and carved stretchers. The head is pierced and carved in a scroll design with a cherub's head, the foot with a scroll. Mounted with contemporary red velvet, bordered by a broad band of gold braid.

Height, 5 feet 4 inches.

R. Varnish

311—SIXTEENTH CENTURY ITALIAN WALNUT FALL-FRONT CABINET

1520-40

In two horizontal divisions. The upper part is flanked by fluted pilasters supporting a deep frieze fitted with two drawers and a molded cornice. The fall front, veneered in matched burr walnut, gives access to the interior which is divided into five drawers and three cupboards with paneled doors and drawer-fronts. The lower portion, flanked by narrow molded panels, is arranged as a cupboard with two hinged doors having arched panels. Molded base. Bronze drop handles to drawers and cupboard. The fall front has pierced bronze lock escutcheon and bolt plates.

Height, 5 feet; width, 3 feet; depth, 1 foot 6 inches.

(Illustrated)



No. 311. SIXTEENTH CENTURY ITALIAN WALNUT FALL-FRONT CABINET



Miss M. Almirall

312—SIXTEENTH CENTURY FLORENTINE WALNUT TABLE

Rectangular shape. Edge of top carved in an egg and dart design. Apron divided, on either side, into three panels carved with half rosettes and a mask in the center and fleurs-de-lis at the angles. Semi-cabriole legs ending in lions' paws and carved with heavy garlands of fruit; side and end rails carved with Greek fret designs.

Height, 2 feet 8 inches; length, 5 feet 2 inches; width, 3 feet.



313—EARLY SIXTEENTH CENTURY SIENESE WALNUT MARRIAGE
CHEST

L. W. McArthur
Rectangular shape, with hinged lid. The front is divided into five panels molded and carved in a guilloche pattern, the center panel being occupied by a carved scrolled cartouche. The incurved base is boldly carved in a design of conventional leaves and gadroons. The domed lid is molded and carved in a guilloche pattern. The front legs are of lions' paw and acanthus-leaf design.

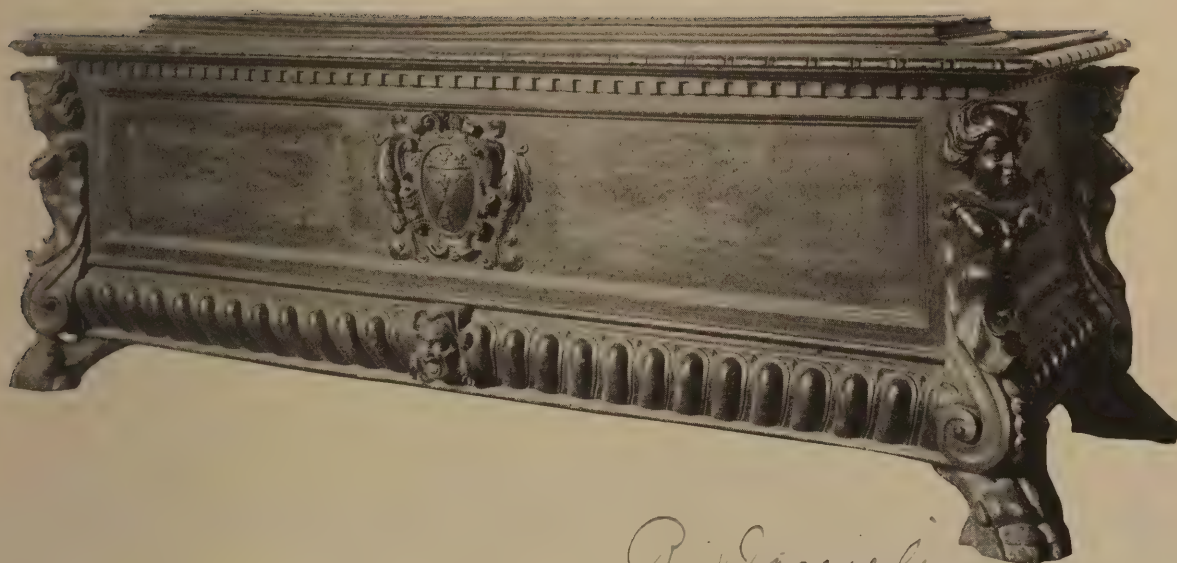
Height, 2 feet 1 inch; length, 6 feet 1 inch; depth, 2 feet.



314—SIXTEENTH CENTURY BOLOGNESE INLAID WALNUT MARRIAGE
CHEST

700⁰⁰—Rectangular shape, with hinged lid. The paneled front is inlaid, in light-colored woods, in a design of foliage, satyrs and chimeras and with a coat-of-arms in the center. The front angles are supported by winged female terms ending in carved acanthus leaves. The domed lid is molded, the incurved base is carved with bold gadroonings and the feet are formed as lions' paws. At the ends are heavy bronzed drop handles.

Height, 2 feet 5 inches; length, 6 feet; depth, 2 feet.



315—SIXTEENTH CENTURY BOLOGNESE WALNUT MARRIAGE CHEST

Rectangular shape, with hinged lid. Paneled sides with boldly carved escutcheons in the centers occupied by coats-of-arms and flanked by panels inlaid in light woods. At the angles are female caryatides terminating in volutes. The incurved base is carved and gadrooned, with grotesque masks in the center, and is supported on lions' paw feet. Domed and molded lid decorated with carved fillets.

Height, 2 feet 3 inches; depth, 2 feet 5 inches; length, 6 feet 2 inches.

316—SIXTEENTH CENTURY BOLOGNESE WALNUT MARRIAGE CHEST

Companion to the preceding.



L. Orselli

317—SIXTEENTH CENTURY FLORENTINE WALNUT SIDEBOARD

1552⁰⁰ Rectangular shape. The front divided by three pilaster-like panels into three larger panels surrounded by raised moldings and occupied, the center one with a carved oval escutcheon having a coat-of-arms in relief, the side ones by fluted rosettes. Above is a fluted frieze divided by four voluted modillions into three drawers with turned wooden knobs, and above this again is a molded cornice enriched by egg and dart carving. The incurved fluted base is supported on lions' paw feet.

Height, 3 feet 8½ inches; width, 2 feet; length, 6 feet 6 inches.



L. Orselli

318—SIXTEENTH CENTURY BOLOGNESE WALNUT ARMOIRE

Rectangular shape. The front is divided by three caryatid figures terminating in carved tapering bases into two paneled doors carved in relief with elaborate arabesque scrollings springing from double-tailed sirens. Above is a curved frieze carved with fruits and a heavy molded cornice enriched with a dentelled course and an egg and dart patterning. Below are three projecting carved pedestals between which are panels carved in relief with female figures bearing cornucopias. Carved and molded base.

Height, 6 feet 6½ inches; width, 3 feet 3 inches; depth, 22 inches.



No. 319. SIXTEENTH CENTURY UMBRIAN WALNUT CHOIR-BOOK LECTERN

319—SIXTEENTH CENTURY UMBRIAN WALNUT CHOIR-BOOK
LECTERN

Formed in two portions. The lower portion as a square pedestal having scrolled and carved consoles at the angles, flanked by Doric pilasters whose shafts are enriched by carved rosettes. The sides have double panels surrounded by egg and tongue moldings with carved cherubim heads in the centers of the upper stiles. Above is a frieze decorated with festoons of fruits and flowers carved in high relief, surmounted by a molded cornice. The base is molded and has shaped aprons. The upper portion consists of the lectern, whose double sloping book supports are surmounted by a carved cherub and scrolling and are supported by a turned and fluted column standing upon a square molded base.

Total height, 8 feet 2 inches; height of base, 4 feet 9 inches; width of base, 3 feet.

(Illustrated)

320—SIXTEENTH CENTURY ITALIAN GILT WALNUT SYNAGOGUE
CABINET

Rectangular shape, with two fluted Corinthian pilasters supporting a frieze decorated with carved floral scrollings and a deep molded cornice. Above is an elaborately pierced and carved pediment of a boldly scrolled design terminating in a crown form and flanked by two large "flames" in vases. The body is arranged in four cupboards with hinged doors having lozenge-shaped panels. Molded and paneled base. The contemporary iron locks are fitted with wrought-iron keys. The carvings and moldings are gilded.

Height, 9 feet 6 inches; width, 5 feet 3 inches; depth, 2 feet 2 inches.

Note: This was an Ark in which the Scrolls of the Law were kept. The Hebrew inscriptions are: "The Crown of the Law" and "Prepare to meet thy God."

mis-n. m. Wheeler

321—SEVENTEENTH CENTURY ITALIAN WALNUT SETTEE

5 700
High back, with molded cornice and frieze, carved in a guilloche design, and supported by three pilasters, one in the center and one at each end. Between these are two groups of four turned balusters. The seat has a molded edge and is splayed at one end in an obtuse angle. Supported on three front legs.

Height, 4 feet 2 inches; length, 8 feet.

322—FIFTEENTH CENTURY ITALIAN PAINTED AND CARVED SYNAGOGUE CABINET

450
no decay (circular)
Rectangular shape in two horizontal divisions. The upper portion, having a break front, is divided into four cupboards, with hinged doors, by seven pilasters of the Composite order, the shafts fluted and astragalled, the capitals carved and the bases molded. The cupboard doors are divided by molded stiles into three panels, the large central panel in each case being decorated with a painted arabesque patterning upon a gilt ground, while the inner sides of the doors are fitted with sliding panels decorated with Hebrew inscriptions in gold on red grounds. The lower portion is similarly divided into four cupboards by paneled pilasters upon paneled pedestals. The hinged doors have single molded panels and are decorated with painted arabesques on blue grounds, the moldings of the pedestal being gilded. On a molded base. The sides are paneled and decorated in a similar manner to the front. This cabinet came from the Synagogue of Urbino.

Height, 7 feet 10 inches; length, 9 feet 2 inches; depth, 2 feet 10 inches.

(Illustrated)

Note: This was the Ark in which the Scrolls of the Law were kept. The Hebrew inscriptions mainly consist of passages from the Psalms and other Biblical quotations, including the Ten Commandments. There is also an inscription denoting that this Ark was the gift of the "people" of Urbino (actually it was presented by the Duke of Urbino), and another giving the Hebrew dating of 5211, corresponding to the year 1451 A.D.



322—EARLY SIXTEENTH CENTURY ITALIAN PAINTED AND CARVED SYNAGOGUE
CABINET

Arnold Seligman

323—FIFTEENTH CENTURY FLORENTINE INLAID WALNUT MARRIAGE
CHEST

Rectangular shape, with hinged lid. The front is divided into two molded panels occupied with an elaborate inlay in light-colored woods in a subject of a Renaissance church front surrounded by fifteenth century houses. The panels are surrounded by a broad band of inlay of a floral design and narrower bands of geometrical patterning. The ends are paneled in a lozenge form and inlaid in geometrical and floral designs. The domed lid is molded and bordered with bands of inlay of geometrical patterning. The chest stands on a molded base.

Height, 3 feet 6 inches; length, 6 feet 7 inches; depth, 2 feet 4 inches.

(Illustrated)



No. 323. FIFTEENTH CENTURY FLORENTINE INLAID WALNUT MARRIAGE CHEST

Mr. P. B. Smith

324—SIXTEENTH CENTURY SIENESE INLAID WALNUT BENCH

1575⁰⁰

Rectangular shape. Straight back and arms with molded cornice and shallow inlaid frieze. The back has one long panel and the arms have also single panels on their inner surfaces, these panels being surrounded by bands of inlay of a scrolled ribbon pattern. The seat is arranged as a box with the top having an inlaid edge and being hinged to serve as a lid, while the seat front has one long molded panel surrounded by a border of lozenge pattern inlay. The fronts of the arms are of pedestal form with single molded panels of guilloche patterned carving surrounded by bands of inlay and the base is molded. On a platform sub-base. Molded and with an inlaid plinth.

Height, 2 feet 9 inches; length, 8 feet 5 inches.

(Illustrated)

R. Daniels

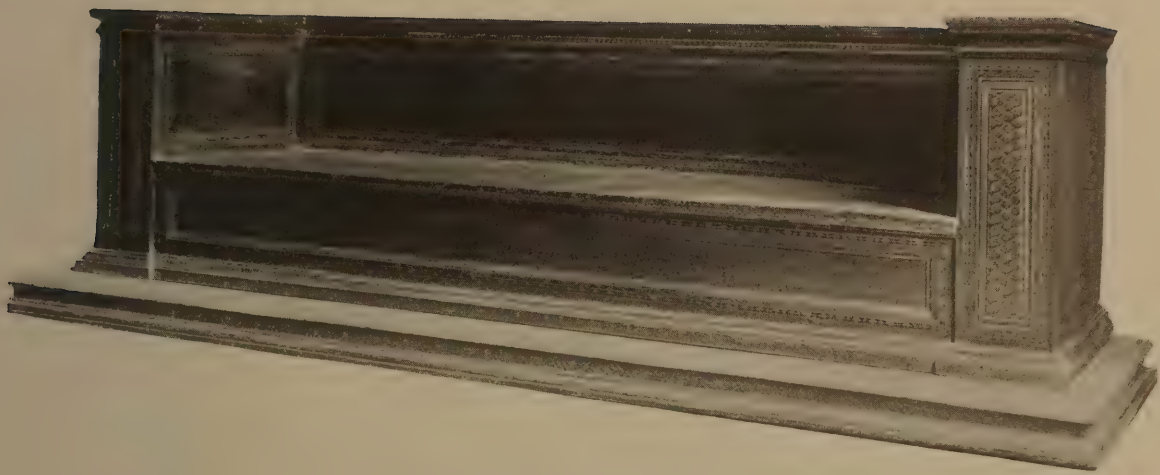
325—SIXTEENTH CENTURY FLORENTINE WALNUT BENCH

3700⁰⁰

Rectangular shape. Straight back and arms with molded cornice and frieze inlaid with colored woods in a design of geometrical interlacements. Both back and arms are divided into molded panels surrounded by bands of inlay of a lozenge pattern. The seat is arranged as a box with a molded top hinged so as to serve as a lid. There is an inlaid apron, and the front, curving inwards, is paneled and inlaid. The fronts of the arms are carved with winged women's busts and with bold volutings, and below are broken into pedestals with molded panels occupied by carved scrolled oval escutcheons. On a high molded and inlaid platform base, with chamfered angles.

Height, 3 feet 2 inches; length, 8 feet 9 inches.

(Illustrated)



No. 324. SIXTEENTH CENTURY SIENESE INLAID WALNUT BENCH

No. 325. SIXTEENTH CENTURY FLORENTINE WALNUT BENCH

ms. James Brown

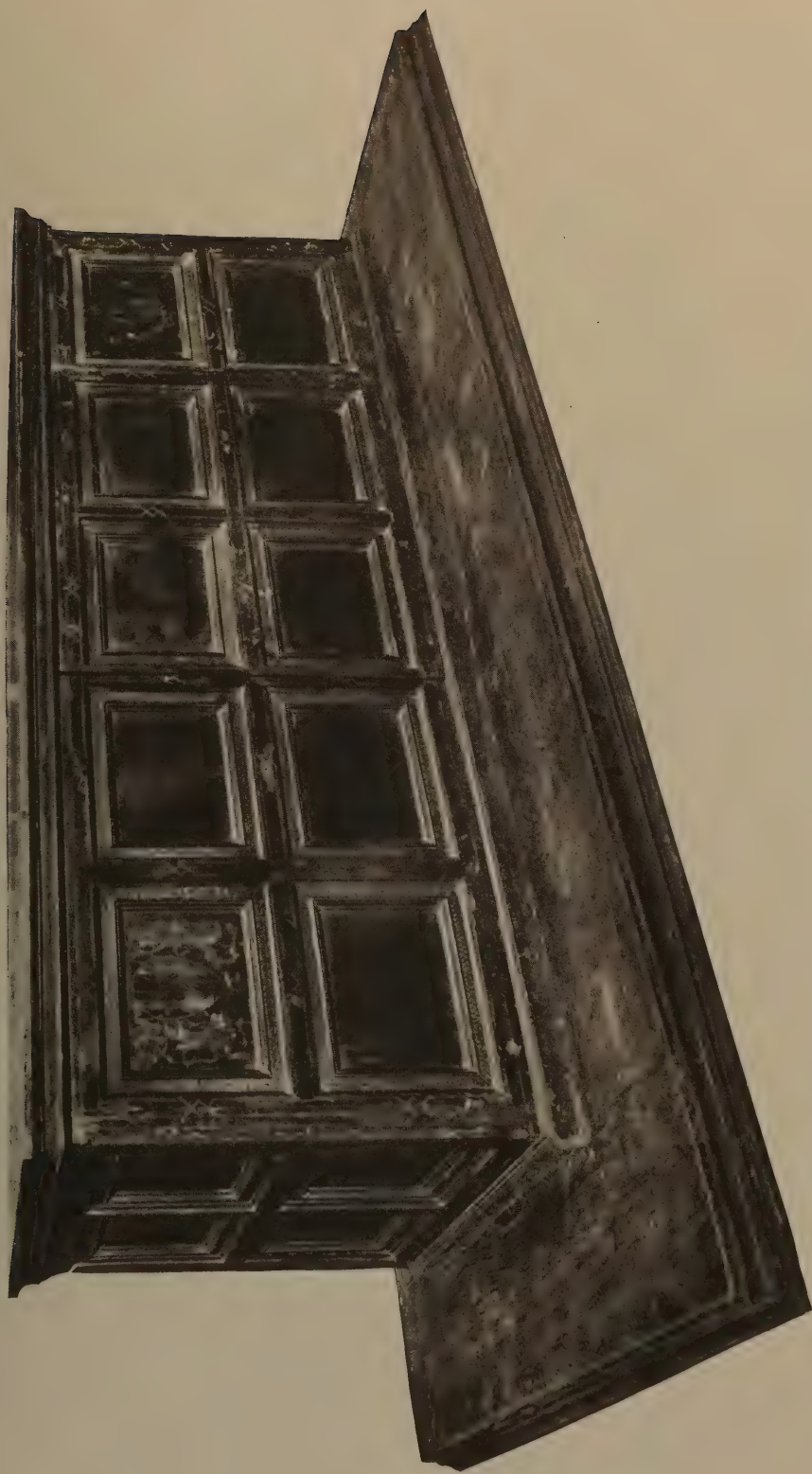
326—FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CABINET

575

Oblong shape. Finished on all four sides and standing on a platform base with molded and carved sides. The two sides are respectively divided into ten panels, the ends into four, by molded stiles inlaid with designs of interlaced lines in light-colored woods. The panels are surrounded by bands of inlay in Greek fret and checker patternings and the upper panels at the extreme ends of the front are inlaid with floral scrollings and the arms of the De la Bella family. The top, with a molded cornice, is inlaid with the same coat-of-arms.

Height, 3 feet 4 inches; length, 8 feet 9 inches; depth, 3 feet 4 inches.

(Illustrated)



No. 326. FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CABINET



L. Orselli

327—SIXTEENTH CENTURY ITALIAN GILT FOUR-POST BED

The lower portions of the four tapering turned posts are carved with winged Amorini dancing and playing, the upper portions enriched with spiral turnings. The high head-board is divided into four open panels by five pilasters against which stand angels playing musical instruments carved in high relief. Above is a frieze of carved shells separated by cherubim heads, and the whole is surmounted by a pierced and carved cresting of floral scrolls supporting an oval medallion carved with a subject of the Annunciation. The hangings are of contemporary wine-colored velvet bordered with gold braid and fringe. The coverlet is of old red silk damask. The woodwork is entirely gilt and has a fine patina.

Height, 8 feet 6 inches; length, 7 feet; width, 6 feet 2½ inches.

From the Castle of the Duke Verzuolo.



328—SIXTEENTH CENTURY FLORENTINE CHANCEL STALLS

Rectangular shape. Divided into four divisions by five semi-detached Corinthian pilasters supporting on acanthus-leaf carved modillions an overhanging frieze and a molded and dentelled cornice. The spaces between the pilasters are treated as sunken panels surrounded by an egg and dart molding, the surfaces divided into smaller panels by reeded stiles; the centers are surrounded by raised and carved moldings. Below, the paneled pedestals of the pilasters project, dividing the back of the seat into four spaces occupied with panels having raised moldings. The seat is arranged as four bases, each having a hinged lid with molded edge, and the seat itself is of sarcophagus form with incurving front and sides divided by fine fluted pilasters into four divisions occupied by oblong molded panels with lozenge-shaped centers, and the base is molded. On a molded platform sub-base.

Height, 9 feet 10 inches; length, 14 feet 5 inches.

Mr. G. S. Lee

329—FIFTEENTH CENTURY UMBRIAN WALNUT LIBRARY BOOKCASE

Rectangular shape, in three horizontal divisions. The upper portion is fitted as a bookcase with six hinged four-panel doors with inlaid stiles enclosing wrought-iron grilles of a quatrefoil and lozenge design. The middle portion is fitted with four cupboards and six drawers, having molded and paneled fronts to correspond, with inlaid stiles. The lower portion projects forward and is divided into cupboards with nine hinged double-paneled doors, the sunken panels surrounded by fine moldings and carved beaded fillets. The strap hinges are of wrought iron with incised ornamentation. On plain chamfered base.

Height, 9½ feet; length, 13 feet 10 inches; depth, 3 feet 1 inch.

(Illustrated)



No. 329. FIFTEENTH CENTURY UMBRIAN WALNUT LIBRARY BOOKCASE



Letto Berner Agens

330—SIXTEENTH CENTURY BOLOGNESE WALNUT TABLE

Oblong top of plain board, with carved fluted molding beneath. On two lyre-shaped legs, carved with bold volutes and scrolls on both sides, the edges carved with large imbrications and the feet formed as large lions' paws. There is a massive longitudinal brace with molded terminations keyed into the legs at each end.

Height, 2 feet 7 inches; length, 8 feet 5 inches; width, 3 feet 3 inches.

THE DAVANZATI PALACE

(From "*Les Arts*," Paris, August, 1911)

Even in our own day, we can live again an age now past, we can still enjoy the poetry of an older civilization, discover in the recesses of our own being memories of a time long since vanished, memories slumbering, hidden beneath the commonplaces of a workaday world.

We can still penetrate to the heart of the Italian Renaissance, seek out its very beginnings; forgotten memories can thrill us to the depths of our souls; about us and in us, we can resurrect a world full of life, of feeling, and emotions, a world of long ago and passed from our view.

What joy to escape for a few hours from the monotony and coarseness of our modern life; and having once entered the enchanted sphere of the most beautiful Renaissance, what happiness comes to us in listening to the music of the past, telling of life with its joys and its sorrows, of the splendor of its feasts and the sadness of its woes, of the gorgeousness of its public manifestations and the simplicity of its life in the home circle.

The private life of a rich and noble family of the Quattrocento (15th century) has far greater attraction for us than the grandeur of a lordly court of the Renaissance. Instead of looking upon a scene of flashing and constantly changing colors, instead of an ostentatious pageant moving to and fro, and always very much the same, instead of magnificent feasts which surpass our power of imagination in their splendor, we find ourselves in the intimacy of a private family. The family is one of the highest placed in the Florentine Renaissance period, but one which strongly appeals to us by its manner of living, its customs and its tastes. It is a family typical of many in Italy during the Renaissance; one of those families which has inscribed its name in letters of gold in the glorious annals of the fourteenth century. We can enter this home and participate in its daily doings, share its life. Is it a miracle or is it a dream?

We have been taking part in Italy, during recent years, in an awakening of the artistic and historical sense and taste, which we

cannot follow and observe too closely; for this revival of interest has already brought forth good fruit, and has led to most valuable results.

For too long a time we seem to have justified ourselves in exploring the lack of initiative on the part of the government and of individuals, not to be surprised and greatly rejoiced at the changes brought about as a result of this revival. And so, all those who had become accustomed to blaming the indolence of officials and the wealthy possessors of masterpieces, have had to renounce their customary pessimism and have been forced to admit that serious and methodical work has been begun for the protection and conservation of our artistic inheritance.

Thus it came about that the Italian Government, shaking off its apathy, undertook a series of works, investigations, excavations and restorations worthy of the highest praise. The great excavations of the Roman Forum and of the Palatine, the purchase of the Borghese Gallery, of the early-inherited antiquities of the Barberini family, the restorations, but lately begun, of the Baths of Diocletian, and of the Coliseum (which will soon be undertaken)—all this shows the desire, a little tardy, to be sure, on the part of the Government, to pursue energetically its noble enterprise and to fulfil a duty too long unrecognized and forgotten. Individuals have followed this fine example, and we have seen, with both emotion and pride, Baron Baracco present to the city of Rome his magnificent and truly unique collection of ancient sculptures; Mr. Stibbert bequeathing his collection of arms and ancient armor to Florence; Baron Franchetti his precious collection of fabrics; and Mr. Avondo the beautiful château of Issogne.

While, on the other hand, nearly all the Italian galleries were arranging their treasures in a manner more worthy of them, the work of transforming the Palazzo Vecchio in Florence was being efficiently carried out. The municipal offices, which occupied so much room in the glorious and magnificent palace, were moved elsewhere and gradually the superb apartments were rebuilt and restored to their former splendor.

It was under these circumstances that we were enabled to discover the admirable studio of Francis I, and it is thanks to this initiatory step that we could admire in their harmonious setting the splendid apartments of the famous palace, in each room of which some page of Florentine history has been written. Besides this grand and magnificent restoration, another one has been undertaken on a seem-

ingly more modest scale, but even more interesting in that it is more complete and more suggestive, developing an interest more general and personal in its appeal. This undertaking merits our commendation all the more, because it is a task that has been undertaken neither by the State nor by the inhabitants of the town, but by a private individual who wished to restore to its former splendor, at his own expense, a historical palace of Florence, the palace of the Davanzati family, bringing to his task all the talent and love of the work that inspires an amateur of taste and refinement.

The Davanzati palace is situated in one of the quarters of Florence most renowned in history, in the *via Porta Rossa*, where a great number of the oldest houses of the town used to stand. The *via Porta Rossa* was included in the first enclosure of the mediæval walls of Florence, and early became one of the most important streets of the Borgo quarter, because of the great and beautiful edifices it contained. Indeed, there dwelt in this very street the families of the Ardinghelli, Soldanieri, Davanzati, Monaldi, Bostichi, Cosi, Bensi, Foresi, Davizzi, Bartolini, Cocchi, Cambi del Nero, Arnoldi and many others, who, with their palaces, their towered houses or their more modest domiciles, made it one of the most beautiful and richest streets of the town. To-day it is with the utmost difficulty that one can find traces of its former splendor. In spite of the ravages of time the street retained, up to the present time, its mediæval appearance; but the reconstruction of the center of Florence, with the demolition that was found necessary, destroyed in a few months all the beauty which it had taken centuries to build up, and which the ages had faithfully preserved for us.

And so, we have seen demolished, with a feeling of sadness, and, alas! in spite of useless protests, the Bostichi tower, opposite the Loggia of the Marketplace; the Cosi tower, the Cocchi-Campagni palace, the old and beautiful Davanzati palace, the Adimari, and Alamaneschi and Cavicciuli towers, the palaces of the Bisdomini, Adimari, Bonaccorsi, Macci, Abatti—the Neghittosa Loggia—the churches of Sainte-Marie Nipotescosa and St. Bartolo al Corso, and many other buildings of the same period, which still preserved the strong and gracious forms of the Middle Ages and the Renaissance and the beautiful coloring given to the masonry by the lapse of time. With relatively few simple changes, the beauty of these palaces and houses might have been preserved, and to the old street might have been

restored its ancient physiognomy in all its beauty, color and proportion. Unfortunately, such has not been the case, and the wreckers have accomplished their task. Very few buildings have been respected; for instance, the Foresi tower; that of the Monaldi family, above the beautiful Torrigiani palace, built by Baccio d'Agnolo for the Bartolini family, and the old Davizzi palace, better known as the Davanzati palace, which still shows its ancient and wondrous beauty.

In the thirteenth century a number of houses belonging to the Davizzi family occupied the spot where the Davanzati palace is now situated. This family, like many other noble families of that period, possessed a group of houses in which dwelt the members of the various branches of the family. They formed in the town little islands, separated by streets and alleys, but which could become as a single stronghold when the occasion so demanded. It is on the site of some of these houses that the palace of which we are speaking was erected. According to the custom of the time, it was completely separated from the other houses, on the side of the façade, by the via Porta Rossa; in the back, by the Capascio or Capaccio lane; and on the two sides, by two little streets which separated it from the homes of the Cambi del Nero and the Del Bene families.

The palace, which was the joint property of the various branches of the family, did not remain very long in the hands of the Davizzi. The ancient documents which were found by Mr. Poggi, and published in an interesting pamphlet on the Davanzati palace, closely follow the history of the palace.

From these documents we gather that on December 8, 1424, Andrea de Dominique de Gerard Davizzi gave to his uncle John, son of the late Gerard, "one half of the palace, not subject to being sold." Shortly afterward, in 1427, the palace was equally divided between Antoine de Dominique and Pala Davizzi, and in 1469 it belonged entirely to Laurent de Jean Davizzi, who was still proprietor in 1498.

But the wealth and greatness of the Davizzi family did not last very long. In 1516 Pierre de François Davizzi sold the old family palace to Mr. Onufre de Leonard de Zanobi Bartolini. It remained but a short time in the possession of the new proprietor, for it became the property of Bernardo Davanzati in 1576. For a few centuries the palace remained in the possession of the Davanzati family, who gave their name to it, though the owners were soon forgotten. It is true, however, that the family soon died out, for in 1623 Ludovic de Pierre François, the last descendant of this historic family, passed

away. Nevertheless the Davanzati deserved to bequeath their name to the beautiful palace, for with them began a wonderful era of splendor in the ancient structure.

The Davanzati family was one of the noblest and most honorable of Florence and the history of the city is closely associated with that of its members, for it gave to the Republic a great many magistrates, eleven gonfaloniers, forty-four priors and other notables.

The first owner of the palace, Bernard Davanzati, was himself a most eminent citizen of Florence. A famous historian, author of the history of the great schism in England and a translator of Tacitus, he left a name conspicuous in the history of Italian literature. His descendants kept the name famous from generation to generation in the political and military world, until the year 1838, when the family died out with Charles de Joseph, who hurled himself from a window of the palace.

Having been in the possession first of the Davizzi, then of the Bartolini and then of the Davanzati, this ancient seigneurial dwelling for more than four centuries shared in the life of Florence; indeed, the history of the palace is not that of the city, but it forms, as it were, a commentary on it. It does not narrate to us wonderful events, but tells us, more modestly, of the intimate family life during a glorious era. We must let the old palace speak to us, we must know how to interpret, and listen attentively, to what it would say to those who ask of it an hour's acquaintance.

In the old via di Porta Rossa, which has undergone great changes through triumphant modernism, the beautiful façade of the Davanzati palace alone evoked a whole heroic and sumptuous period, far from us in reality, but near to us in spirit. Yet those who wished, having forgotten the movement and noises of the modern street and after having admired the magnificent façade, to obtain, by seeing the interior of the palace, a confirmation of the fine artistic emotions aroused in them by a view of the exterior, remained sadly disappointed. Only a few years ago this admirable structure, a superb page in the history of Florentine architecture, hid all the profanations possible behind the beautiful façade. Nothing was recognizable in the interior. The great court, the large store-rooms, the beautiful staircase, all were hidden, disguised and changed in every way. Neither the original outlines of the structure nor its dimensions nor its form could be distinguished.

This desecration lasted for some time, until an enthusiastic and

rich antiquary of Florence, Mr. Volpi, bought the house and courageously undertook the task of restoring it. By five years of constant work, animated by the noblest enthusiasm, he cleared the palace of all its misplaced additions and of all the changes which had robbed it of its beauty by being entirely out of harmony. From the foundation to the very top of the building everything was done to find hidden memorials of the old structure, and to bring out and restore all those portions which had been so long disfigured. Entire frescoes, fragments of paintings, details of decorations of every sort, gradually appeared in their original beauty until the palace began to look as of old, decked in all its grace and splendor. To-day it recalls to mind the most wonderful period of the Florentine Renaissance.

The façade itself, that grand and solemn façade which provokes such great admiration, was set up again in its original state. A number of windows on each floor had either been walled up or had lost their shape and proportions; their former aspect was restored. Either the round windows were put in, or the lozenge-molding repaired, just as everything had been formerly, and even these small details play their part in giving a harmonious look to the edifice.

The façade, as far as the first story, is built of embossed stone, of plain stone up to the second and, above the loggia, it is finished in brick. Three elliptical-arched doorways open on the street and on these three arches rests the whole building. The three stories, with their five windows, rise rapidly one above the other, well separated and resembling tower construction; but the handsome loggia at the top, open to the air and the sun, crowns the severe and threatening looking structure with grace and elegance. The fortress becomes a palace of joy and happiness; and that, because of a small detail which places its seal upon it, and which must not be overlooked. Alongside of each window are the old iron rods to support the wooden bars on which were hung fabrics or tapestries upon festive occasions, and silken cloths, especially, were there hung out to dry.

Here is one detail, among many others, which recalls to mind the family simplicity that was linked to the magnificence of the Renaissance. These irons, very common in ancient palaces, are a living reminder of the old silk industry, *l'Arte della Seta*, which was common in Florence, and especially in this quarter of the Porta Rossa. It was here, in fact, that the majority of silk manufacturers and silk merchants lived, and it was the Porta Rossa that provided the store-houses for the *Arte della Seta*. Downstairs, next to the three doors,

are the cramp-hooks to which the horses were attached, and to the extreme right of the palace, on a small post in the corner of the alley, is the lantern of wrought iron, while up above, alongside the windows, there are other hooks to support flags or torches. Thus the façade itself becomes rejuvenated and seems prepared to welcome its guests, to be decked in holiday attire, to share in some family or civic celebration.

Above the first story, crowning the central window of the second, is the Davanzati coat-of-arms,* a piece of sculptured work that was for a long time ascribed to Donatello. Every guide-book of Florence persists in making this statement, even though the heavy and massive carving at first sight seems to belong to the end of the sixteenth century, and that during Donatello's time the Davanzati family had no connection with the palace. Now, the façade gives us its greeting with its ancient look and prepares us for that wonderful evocation of the past which we have come to ask of the palace. The promise held out to us will be redeemed.

We have hardly set foot in the vestibule, when we are struck by the mediæval aspect of the edifice. The stone walls covered over with the sombre tints of time and the brick floor still look as they did formerly. But another suggestive detail, characteristic of the early Renaissance, strengthens our first impression and enriches our fancy and imagination. In the vault of the vestibule, corresponding to the four doors, still can be seen the openings through which projectiles of all kinds were hurled against invaders of the palace. This mediæval mode of defense in a city dwelling is not without its significance and suggestion.

This fortress-palace is full of unexpected and surprising details. The fact that this house should at one and the same time bear the marks of a sumptuous lordly castle and of a fortress ready for the enemy's attacks is not the least of its attractions. But all thought of war and strife is quickly dispelled when we enter the beautiful court, and when we mount the elegant stairway to the apartments on the different floors. The court, big and well proportioned, recalls, in the simplicity of its great lines, the most beautiful constructive design of Arnolfo.

It is an example, peerless in harmony and grace, an architectural gem that cannot be too greatly admired. Five octagonal columns support the stairs and the alcoves of the court. The decorations of the

* Reproduced on the cover of this catalogue of the Davanzati Palace Collection.

capitals vary, one of them, the corner column, being adorned with heads of men, women and boys, portraits of members of the Davizzi family. These portraits and a few coats-of-arms of the Davizzi and the Davanzati recall the two families whose names are associated with the beautiful palace. We might be tempted to consider these little portraits as serving a decorative purpose, little fanciful heads from the sculptor's imagination or a little innocent vanity on the part of the owner of the palace; but not at all, these lovely heads, the strong profiles of the Davizzi, remain with us in memory. They are fixed in our minds, they accompany us during the whole of our visit through the palace. They live again in the deserted rooms, they speak to us of their own day, of their lives and of themselves; they make us feel the poetry of the past—of a very distant past.

Here is the profile of an energetic Florentine with his bonnet glued to his forehead, from under which two thick locks of hair escape; there, a young girl, delicate, pretty, with a dreamy look; and here again a weary-looking old man, with a long white beard; and in another place a boy, young and robust, a buxom woman, another young girl, and yet more heads and more profiles. They accompany us through the rooms, not astonished at waking up, since they find the palace just as they knew it in days gone by.

The old man with difficulty climbs the stairs, complaining somewhat of his age, and then he recalls to mind his youth and the happy days during which he lived; the man of middle age tells us of his wonderful estates at Cacherelli, at Calcheri, at Santa Maria, at Antella, at Fucecchio and at Cappiano. He speaks of what he is cultivating, of his vineyards, of his hopes and his fears of a poor harvest, remarks on the little town talk of his day and tells us of a few serious events and happenings. A few names that we know well slip in as he talks on. Of whom and of what is he speaking? of Dante Alighieri? of Boccaccio? of Petrarch? of the Duke of Athens? of the revolt of the Ciompi? The young girl passes us by rapidly, going from one room to another, up to the loggia on the top floor; she signals to a neighboring palace. Such is the eternal law of life.

In the meantime, let us continue our visit. A whole series of rooms stretches out before us; drawing-rooms, private rooms and reception-rooms, which have been most skilfully refurnished with old furniture of fine design and rare taste. It is easy to picture what the private life of the Davizzi and Davanzati families must have been in such an environment. We can share in the family life of a Floren-

tine family during the early Renaissance and during the period of the glorious fourteenth century. The stories of the old Italian writers, of Boccaccio and of Bandello, the meagre details of certain historical documents, grow more complete, live again, become a picture full of action and of life. How many small details there are here which must not be overlooked! Once again these little things acquaint us with facts far better than any documents, that are so hard to interpret aright.

Opposite the staircase landing, on the first floor, one sees, before entering the apartment, a fresco representing "Saint Christopher with the Child Jesus." The popular and traditional image of Saint Christopher, which was in every Italian home, could not be lacking in this lordly dwelling. Saint Christopher was the most intimately known of all the saints; he was looked upon as the bearer of blessings. Moreover, a picture of him was always placed at the main doorway of every home. The reminders of the grandeur and the wealth of the Davizzi and Davanzati families formed neither a contradiction nor a contrast to the frank testimony of their naive faith.

Then follows a series of splendid rooms: the grand salon, which occupies the whole width of the façade with its five windows, has been reconstructed in all its splendor, with its beautiful ceiling of gilt wood, ornamented with the armorial bearings of the Davizzi. In the middle of the wall, facing the windows, is a beautiful chimney-piece, the border of which, carved in *putti*, is ascribed to Michelozzo. From this great *salle*, we pass on to another, "The Parrot Room," so called from the great number of parrots which embellish the walls. This wall decoration is in imitation of a fabric which, fastened to the wall by bell-shaped hooks, seems to fall in festoons to the floor and around a handsome chimney of the fourteenth century; while below the ceiling there is an arrangement of small arches, a frieze of trees and vases with flowers and birds, separated by slender columns.

Another room, "The Peacock Room," completes the *suite de luxe* on the first floor. It, too, is ornamented by a painted imitation of fabric, covering the walls with geometric designs, and near the two doors surrounds a bed of roses, lending in all an appearance of surpassing elegance to this beautiful room. Above this fabric, in a series of Gothic arches, trees and peacocks are portrayed, with a series of armorial bearings which doubtless represent the families related to the Davizzi.

Next to these main rooms, the magnificence of which enables us

tiful than the other ones, handsomely painted tabernacles and a very rare hand-basin of the Renaissance period. Nothing is dead, nothing is too distant from us. But here, on one of the partitions, are some inscriptions written in charcoal:

A di 15 luglio 1503

Vene a Florenz il Cardenale de Sodarino.

(July 15, 1503. Cardinal Sodarini came to Florence.)

And again:

1478

A di 26 d'aprile

*Fu morto Giuliano de Medici
in Santa Maria del Fiore.*

* (April 26, 1478. Julien de Medicis was killed at Santa Maria del Fiore.)

Was it only yesterday? In this spot, alive with phantoms, the remembrance of the past has a touch of the tragic in it, which speaks out in eloquent and forcible tones. The memory of that tragedy carries us away from the house, beyond the family privacy, to the tumult of the street; from the rest and peace of the quiet dwelling, to a tumult of political and commercial agitation.

This city of Florence is a poem in historical records. Even during the period of political and religious disturbances, letters, arts and civilization flourished marvelously. It is again a delightful surprise to be able to keep pace with the political and social events of the time together with the conquests made in the world of art and letters. This palace, which speaks to us of the translator of Tacitus and of the death of Julien de Medicis, a wonderful artistic production in itself, reveals to us the family life of rich people, acquaints us with the foundations upon which were built the wealth and greatness of Florence, and the spirit which pervaded it all. Doubtless, many details of Florentine home life are obtained from ancient documents and from historical writers, but to really understand life at this period of the Renaissance, to penetrate to the very depths of the souls of these people and this age, nothing is equal to finding ourselves in the places where these people spent their lives.

We are told of the simple lives led by the people of the Trecento (14th century), of the small houses, most of them built of wood with thatched roofs, unpaved streets through which water continually ran down, through the gutters, dirty interiors, which were cleaned but

* A rare medal commemorating this event is included in the sale of the Davanzati Palace Collection.

once a week, on Saturday; of people spending their time hunting, if they came from good stock, or absorbed in commerce; and of others bent on making more and more money, if they belonged to the newer families. We are told of continual warring with the neighboring towns, and of the hard-won victories, after which the merchants would hasten to the conquered places—a new way to show their triumph—leading their mules, borne down with fabrics from Calimala and silks from the Por Santa Maria. In this manner—through these industries and this trading—the town rapidly grew rich. Naturally, with the advent of wealth, all simple and temperate living disappeared; luxury replaced it and asserted itself as master.

The great fortunes, accumulated more or less honestly (the old writers and numerous documents make frequent mention of the tricks used in the commercial world), were fortunately in good hands, which knew how to spend them to show their power and their good taste. How deeply indebted, indeed, is Florentine architecture to these rich merchants!

With the splendor of the new homes, what luxury transformed the old life! The women, subjected to their husbands' tyranny, not even knowing how to read in many cases, occupied with their simple household duties, in which they were assisted by rough and uncouth slaves, had no other mission in life than to give birth to a numerous posterity, so that they might number their married years by the number of children growing up around them. This life ruined them, and their beauty quickly faded away; no wonder, then, that they summoned art to the aid of nature. The custom was so common and the art so perfect, that even a painter like Taddeo Gaddi acknowledged that the Florentine women were "the best painters in the world!" By such means, together with the richness and novelty of the fashions, they protected their fading beauty. Fashion, thanks to the rich varieties produced by the trades and industries, the desire for something ever new, and flashy and luxurious, had become widespread. What protests, what sarcastic allusions do we not find among the ancient writers and in many documents! for not only were the women possessed by it, but the men too, who were forever inventing new styles in dresses and coats and hoods. Considering the mental status of the women, it is easy to imagine to what excesses they were given in the matter of dress. Luxury and extravagance grew greater day by day, and although a series of sumptuary laws were passed, growing more and more strict, such measures proved of no avail.

The frescoes of the Trecento and Quattrocento have preserved for us a number of these rich and elegant styles, and the old documents, too, enlighten us in this respect.

Here is the description of a cloak belonging to Donna Francesca dei Albizzi, who must have been obliged to pay a very high tax on it to the sumptuary tax collector. "A cloak of black cloth, ornamented on a yellow background with birds, parrots, butterflies, pink and red roses and a few other red and green figures; dragons, letters and trees in yellow and black, and again other figures made of white cloth with red and black stripes."

But not only in fashions did luxury proclaim its reign, it displayed itself on every occasion, from which came the necessity for passing other laws intended to regulate luxury and extravagance at all celebrations, at baptisms, banquets, marriages, funerals and other ceremonies.

When a marriage was to take place, no more than two hundred guests could be invited, while the number of presents for the bride was prescribed by law; the cook, who prepared the wedding dinner, had to make known his menu to the town officer. For funerals, the number of tapers to be used was prescribed, and the grave-clothes and the suits to be worn by those following the procession were subject to similar regulations. But all these laws, which helped to swell the municipal coffers by the taxes imposed, could not control the habits and tastes which had grown on the people. The simple and modest Florentines of the past were daily becoming rarer, the city was changing and so were its citizens.

The soul of the Renaissance revealed and asserted itself in a very short time, love of country and family weakened, a passion for pleasure turned one away from the austere living of earlier days; unbelief, scepticism and sensualism manifested themselves and became general. It was the Renaissance announcing its coming and preparing the way for it.

And so Florence steps out beyond her sphere. She is no longer the rich commercial town of Tuscany, the warring and industrial city of Central Italy; she is becoming rapidly and energetically the Italian city par excellence, the center from which spring the hardest characters of the race, a representative city which expressed and celebrated by its beauty a renewing of conscience and of intimate social life.

To this day, all the treasures amassed during two centuries are

living testimonials of this bewitching city—palaces, churches, paintings, sculptures—but there are few palaces, like that of the Davanzati, which offer so strong, so intense and so complete an impression of the lives spent there, transporting us, while powerfully exciting our imagination and sensibility, to the most intimate intimacy of the Renaissance.—*Art.* JAHN RUSCONI.



DAVANZATI PALACE: GREAT HALL—FIRST FLOOR

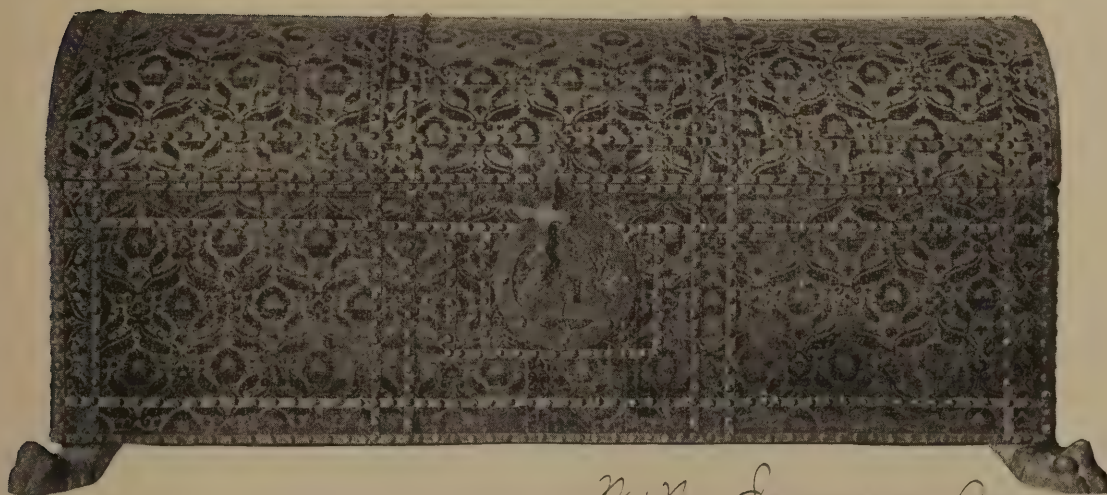
THIRD AFTERNOON'S SALE

THURSDAY, NOVEMBER 23, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 331 to 454a, inclusive



N. N. Seaman Agent

2000 cc
331—SIXTEENTH CENTURY ITALIAN VELVET COVERED COFFER

Coffer in trunk-form, with rounded hinged lid. The coffer is completely covered with old velvet patterned in green on a red ground, with false bands of strapping formed by brass-headed nails. There is a wrought-iron hasp, with a circular pierced wrought-iron lock-plate.

Height, 22 $\frac{3}{4}$ inches; length, 4 feet 11 $\frac{1}{4}$ inches; width, 14 $\frac{3}{4}$ inches.

J. Kerr Branch
332—SIXTEENTH CENTURY BOLOGNESE WALNUT TABLE

20 cc
Thick octagonal top resting upon a tripod support of three legs shaped in profile and ending in lions' paws. Fine patina.

Height, 2 feet 7 inches; diameter, 4 feet 3 inches.



B. E. Carusa
333—FIFTEENTH CENTURY ITALIAN WALNUT "TYROLEAN" CHAIR

7.00 Shaped and richly carved back, with shaped and carved seat on three spreading square legs.

Carl N. Hamilton
334—FIFTEENTH CENTURY ITALIAN WALNUT "TYROLEAN" CHAIR

130.00 Shaped and richly carved back, with shaped and carved seat on three spreading square legs.

Olto Berner Agent
335—FIFTEENTH CENTURY ITALIAN WALNUT "TYROLEAN" CHAIR

200.00 Shaped back in the Swiss style, the edges carved with angels holding wreaths and supporting a crown, and with birds. These borders enclose a cross and flaming heart carved in relief. The molded and shaped seat is carved with rosettes and the three straight spreading legs are molded.



Philip J. Gentner
 336—FIFTEENTH CENTURY ITALIAN WALNUT "TYROLEAN" CHAIR

25-00 Shaped and richly carved back, with shaped and carved seat on three spreading square legs.

Wm. W. Brown
 337—LATE FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

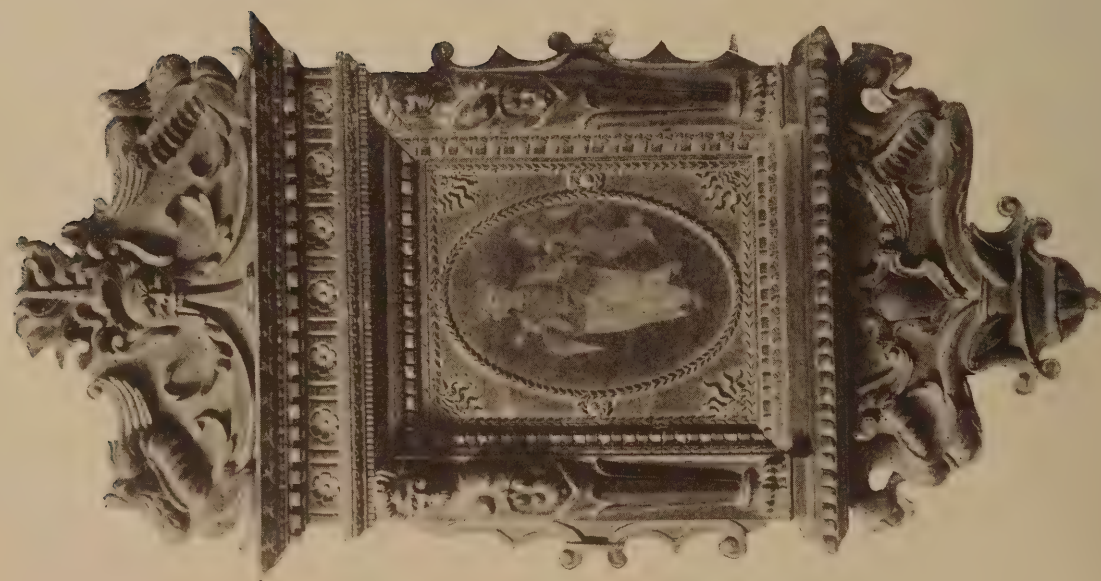
1500-00 Curved arm supports and legs, with carved rosette at the intersection and scrolled arms. Old crimson velvet seat and back with silk fringe. Small velvet-covered cushion.

338—LATE FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

000-00 Curved arm supports and legs, with carved rosette at their intersections and scrolled arms. Old green velvet seat and back with silk fringe. Small velvet-covered cushion.

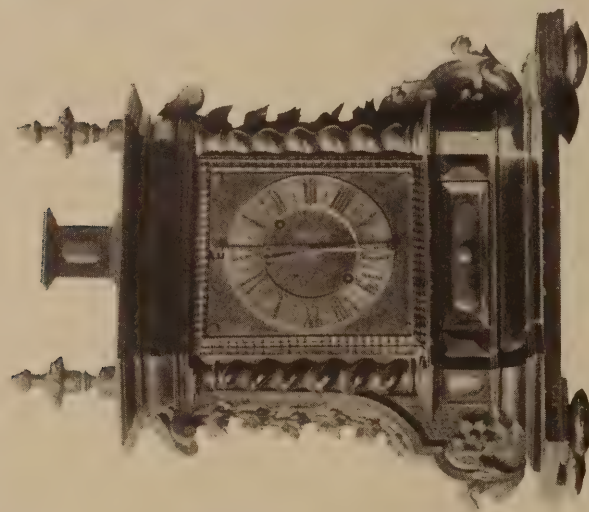
339—LATE FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

875-00 Similar to the preceding.



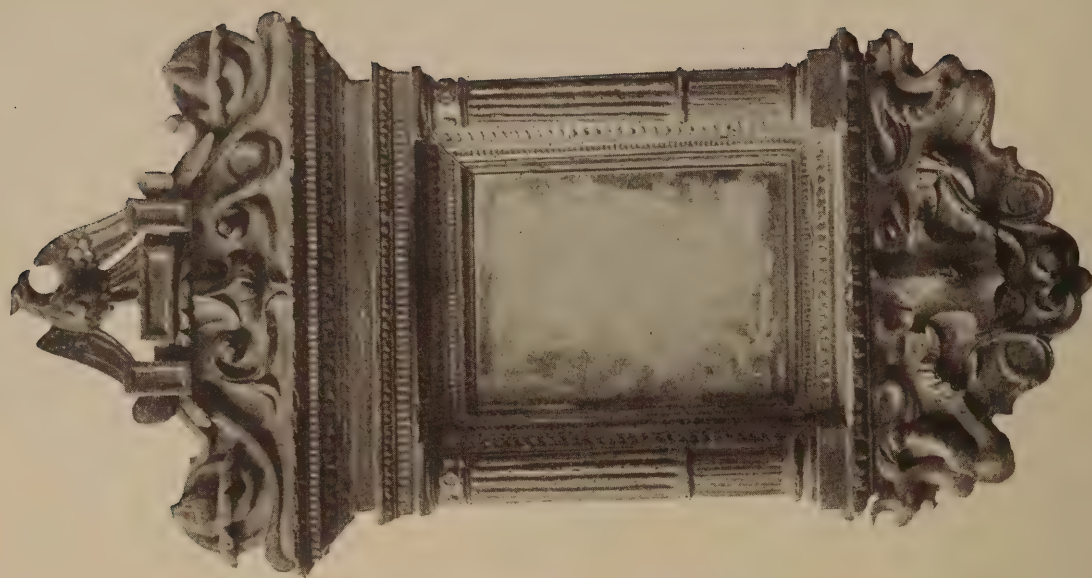
340

No. 340. SIXTEENTH CENTURY TUSCAN CARVED WALNUT FRAME



342

No. 341. EARLY SIXTEENTH CENTURY FLORENTINE CARVED AND GILT WALNUT MIRROR



341

No. 342. SEVENTEENTH CENTURY AUGSBURG CLOCK IN ITALIAN CASE

340—SIXTEENTH CENTURY TUSCAN CARVED WALNUT FRAME

P. W. French Leo.

770 "
Tablet-shaped frame. The molded, carved and dentelled cornice, with shaped scrolled pediment carved with birds and a grotesque mask, and a fluted and rosetted frieze, is supported by two caryatides terminating in pointed-leaf shafts. Molded base, with carved and pierced apron of two dragons enclosing a scrolled cartouche. The oval oil-painting enclosed is of an Evangelist attended by an Angel.

Height, $29\frac{3}{4}$ inches; width, 15 inches.

(Illustrated)

341—EARLY SIXTEENTH CENTURY FLORENTINE CARVED AND GILT WALNUT MIRROR

P. W. French Leo.

225 "
Tablet-shaped. The molded and dentelled cornice, with a scrolled pediment surmounted by a bird with outspread wings, and plain frieze, is supported by two fluted and astragalled Doric columns with a pierced and carved scrolled apron of dragons enclosing a shaped cartouche. The mirror is rectangular, with molded frame. Completely gilt.

Height, $31\frac{1}{2}$ inches; width, $15\frac{3}{4}$ inches.

(Illustrated)

342—SEVENTEENTH CENTURY AUGSBURG CLOCK IN ITALIAN CASE

N. W. German Case

250 "
Rectangular shape. In case of ebonized and gilded wood, with molded cornice supported on spirally turned columns with molded base, the plinth fitted with a drawer, on four gilded cushion feet. At the sides are carved and gilded voluted brackets with festoons of flowers. The dial plate is of engraved and gilded brass, the dial ring silvered. There is a single hand and a bob-pendulum swinging in front of the dial. Engraved: "Georg Braun . Augusto."

Height, 1 foot 5 inches; width, 1 foot $3\frac{1}{2}$ inches.

(Illustrated)



F. Brunner

343—FIFTEENTH CENTURY SIENESE "MIRROR OF THE SOUL"

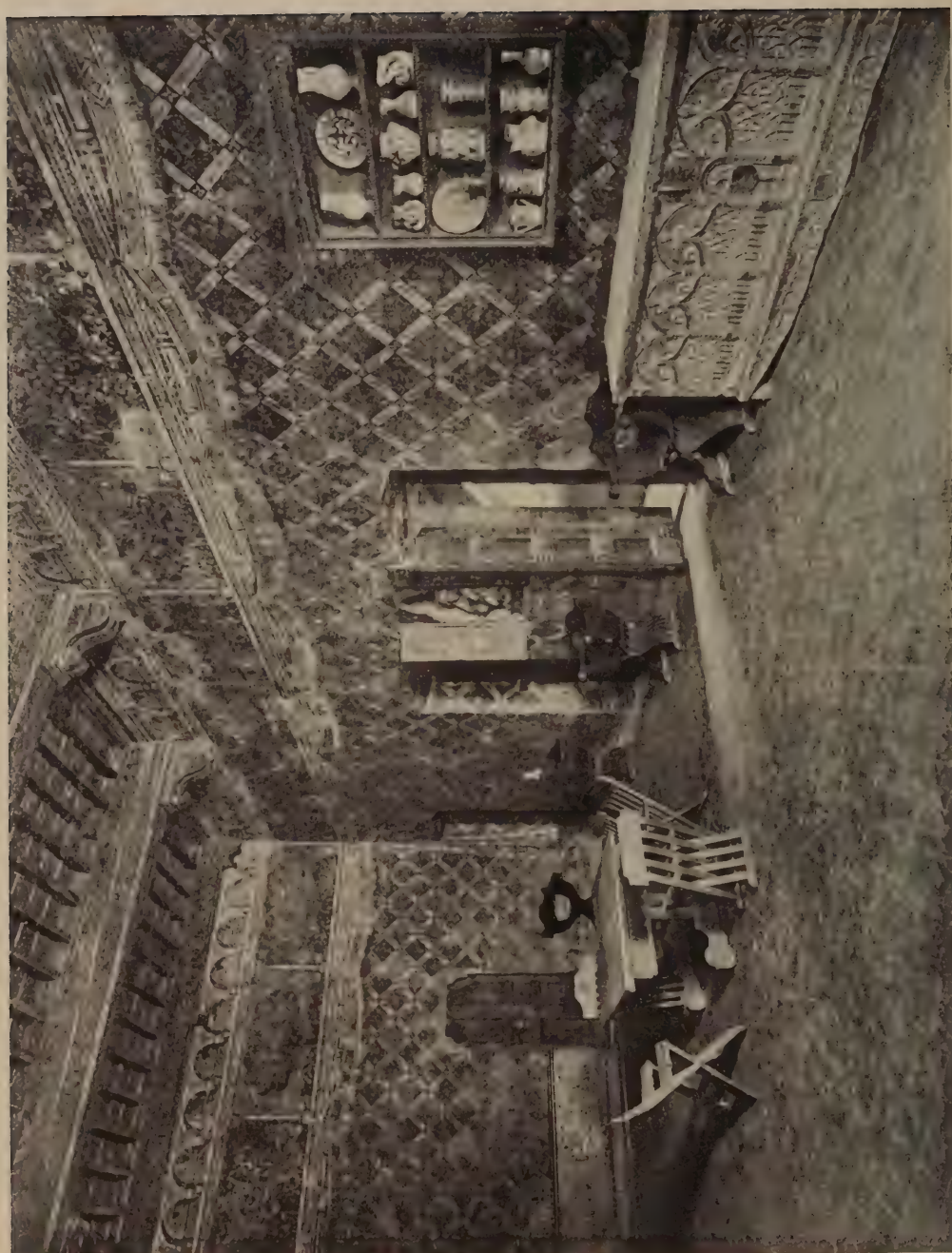
Octagonal frame, with pointed oblong hanging piece enclosing a circular tempera painting of "St. Catherine." The frame has an outer border of ebony and other woods in a geometrical inlay, and an inner broad band of ivory carved in low relief with figures of winged angels, of whom two in the upper portion hold shields painted with a monogram and a coat-of-arms. The circular painting is surrounded by an octagonal border of inlay.

Height, 14½ inches; width, 9½ inches.

Note: These "Mirrors of the Soul," containing paintings of Saints in place of a mirror, were presented to young maidens under the protection of the particular Saint depicted.



DAVANZATI PALACE: THE PEACOCK ROOM—FIRST FLOOR



DAVANZATI PALACE: CORNER OF PEACOCK ROOM—FIRST FLOOR



N. W. Seaman Agent

344—SIXTEENTH CENTURY SIENESE CARVED WALNUT BOWL-HOLDER

Tripod support to hold glass bowl formed of three nude boys seated on a triangular shelf with fluted legs and supporting the bowl with their heads. Their bodies terminate in carved and voluted supports connected below by a triangular shelf with aprons carved in scrolls.

Height, 2 feet 10 inches.

2580°



Joseph Laroque

345—FIFTEENTH CENTURY ITALIAN INLAID WALNUT SMALL CHEST

Rectangular shape, with hinged lid and bracket feet. Entirely inlaid with ivory and colored woods in what is known as "certosino" work. The patterning is of geometrical designs, with lozenged and circular shaped medallions, the front with an oblong panel surrounded by a wide border, the top with a square central panel inlaid as a chessboard and surrounded by circular medallions.

3 7500

Height, 14 inches; width, 34 inches; depth, 20½ inches.



346—SIXTEENTH CENTURY ITALIAN WALNUT PRIE-DIEU

Rectangular shape. The desk, with flat molded corniced top and paneled and carved frieze, is flanked by two caryatid female figures ending in scrolled cartouche and festooned drapery, and has a paneled and richly carved front. The kneeling platform is molded and the plinth is carved with acanthus-leaf scrollings.

Height, 2 feet 9 inches; width, 2 feet $5\frac{1}{4}$ inches; depth, 2 feet $3\frac{1}{2}$ inches.



G. E. Carrara

347—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

375⁰⁰

Curved sides and legs formed of nine square interlacing supports pivoted so as to fold. Straight and scrolled arms and base-rails and shaped back carved with foliage and an oval escutcheon occupied by the emblem of St. Francis of Assisi.

W. W. Seaman Agent

348—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

570⁰⁰

Curved sides and legs of twelve square interlacing supports pivoted so as to fold, with straight arms carved with acanthus leaves and ending in rosetted knobs. The shaped back is carved with a coat-of-arms and the initials "H. A." The front supports and legs are carved with scrollings and the back rails end in lions' paws.

Green Bros.

349—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

725⁰⁰

Similar to the preceding, but with initials "A. G."

350—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

425⁰⁰

Curved sides and legs of nine square interlacing supports pivoted so as to fold, and with straight scrolled arms carved with rosettes. Shaped back.



Mr. James

351—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

+ 25 "

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight scrolled arms and base-rails. Shaped back, richly carved with foliage and an oval coat-of-arms.

Green Bros.

352—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

+ 20 "

Curved sides and legs of light square interlacing supports pivoted so as to fold and with straight scrolled arms carved with rosettes. Shaped back.

353—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

+ 20 "

Curved sides and legs of seven square interlacing supports pivoted so as to fold. Straight arms and base-rails.

354—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

+ 20 "

Similar to the preceding.



★355—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA"
CHAIR

3,00"—Curved sides and legs formed of ten square interlacing supports pivoted so as to fold. The straight arms end in turned and carved balls and the shaped back is decorated with an incised shield and the initials "G. M."

356—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

2-8"—Curved sides and arms formed of fourteen interlacing square supports pivoted so as to fold. Straight arms, with turned and carved ball ends. Shaped back, carved with the coat-of-arms of the Lomberti family. Straight base-rails, ending in lions' paws.

357—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

2"—Similar to the preceding.



10030 358—FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR *Green Bros.*

Curved arm supports and legs with carved rosette at the intersection, acanthus-leaf carved and rosetted arms, the base-rails ending in lions' paws. Seat and back in old red velvet, the back embroidered in silver cord with a diapered pattern of curved lines. Red silk fringe and velvet-covered cushion.

10040 359—FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR *Green Bros.*

Curved arm supports and legs with carved rosettes at the intersection, acanthus leaf carved and rosetted arms, and base-rails ending in lions' paws. Seat and back in old red velvet with red silk fringe. Velvet-covered cushion.



Green Bros.

360—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

Curved sides and legs of ten interlacing square supports pivoted so as to fold. Straight arms, carved with acanthus leaves and ending in carved rosetted knobs. The shaped back-rail is richly carved and molded with dolphin sides and a circular medallion with an oval coat-of-arms in the center. The front arm-supports and legs are carved with scrollings and profile masks and the base-rails end in lions' paws.

1700⁰⁰

361—SIXTEENTH CENTURY ITALIAN BEECHWOOD "SAVONAROLA" CHAIR

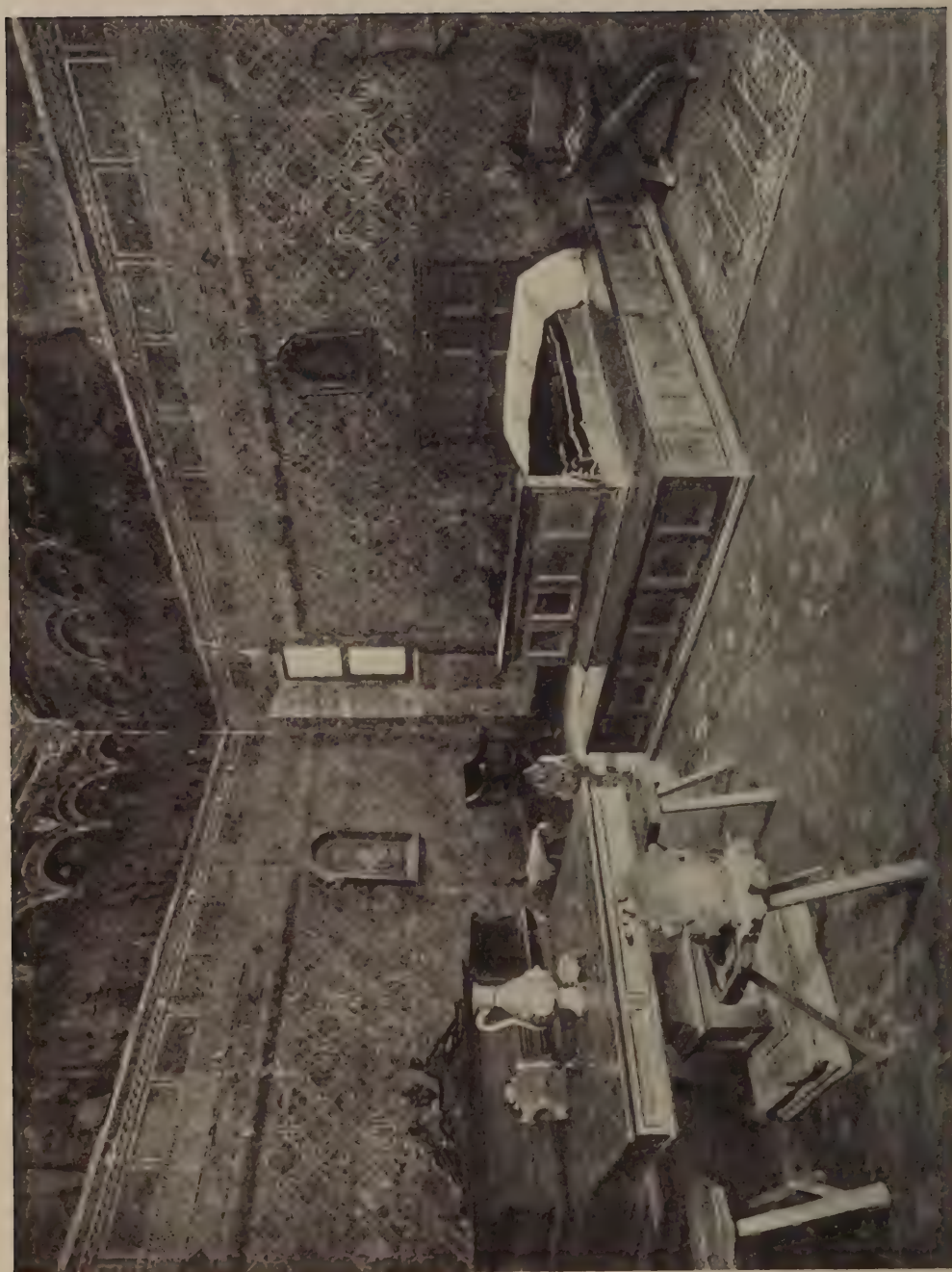
Curved sides and legs formed of seven interlacing square supports pivoted so as to fold. The straight arms have an incised decoration and end in turned and rosetted balls, and the front legs are similarly treated. Shaped back.

Green Bros.

420⁰⁰



DAVANZATI PALACE: CORNER OF A BEDROOM—FIRST FLOOR



DAVANZATI PALACE: BEDROOM—SECOND FLOOR



★362—SIXTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

Curved arm supports and legs, with turned rosette at the intersection, acanthus-leaf carved arms and base-rail ending in lions' paws. Seat and back in old green velvet, the back with coat-of-arms embroidered in gold and silver. Deep green and yellow silk fringe.

★363—SIXTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

Curved arm supports and legs, with turned rosette at the intersection and acanthus-leaf carved arms. Seat and back in old green velvet, the back with a coat-of-arms embroidered in gold and silk. Deep green silk fringe.



364—TWO SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS *G. E. Karsner*

550 Sgabello character. Shaped backs, with scrolled sides enclosing a crowned shield carved with the coat-of-arms of the Albergotti family of Arezzo. Octagonal molded seat, and lyre-shaped front support carved with side scrollings and a large grotesque mask.

365—TWO SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS *" " "*

550 Similar to the preceding. *Green Bros.*

366—THREE SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS

570 Sgabello character. Shaped backs, with scrolled sides enclosing a crowned shield carved with the coat-of-arms of the Albergotti family of Arezzo. Octagonal molded seat, and lyre-shaped front support carved with side scrollings and a large grotesque mask.

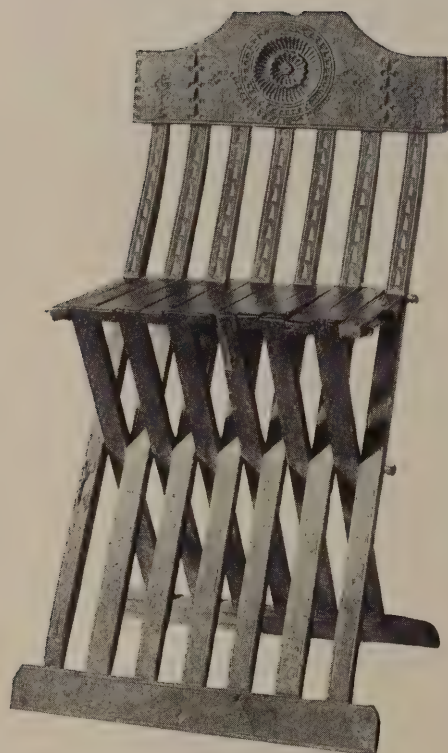


Green Bros.

367—SIXTEENTH CENTURY UMBRIAN WALNUT CHAIR

Sgabello character. Shaped back, with scrolled sides enclosing a scrolled cartouche. Square seat, with rounded corners, a circular molded depression and fluted edges. Lyre-shaped front support, with sides carved as dolphins enclosing a scrolled cartouche, their voluted tails supporting a guilloche molded and rosetted frieze, their heads forming the feet.

55-70 00



368—TWO SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIRS

Queen Bros.

300"

Formed of seven straight square intersecting rails pivoted so as to fold and with square seats. Shaped and carved back-rails, and carved upright splats.

Philip J. Gentner

369—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR

100"

Formed of square, straight intersecting rails pivoted so as to fold, shaped and carved back-rail and carved upright splats.

Queen Bros.

370—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR

100"

Formed of square, straight intersecting rails pivoted so as to fold, shaped and carved back-rail and carved upright splats.

" "

371—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR

200"

Formed of square, straight intersecting rails pivoted so as to fold, shaped and carved back-rail and carved upright splats.

Carved Wood
372—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR

2000 Formed of straight, square intersecting rails pivoted so as to fold, and with square seat. Shaped back-rail carved in relief with design of a star and carved splats.

373—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR

2200 Formed of straight, square intersecting rails pivoted so as to fold, and with square seat. Shaped back-rail decorated with flutings and carved rosettes and carved splats.

374—FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

2400 Curved arm supports and legs, with carved rosette at the intersection. Scrolled arms, with carved rosette. Seat and back in old red velvet with red silk fringe and velvet-covered cushion.

375—SIXTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

2600 Curved arms supports and legs, with turned rosettes at the intersection and scrolled arms. Seat and back in old red velvet with red silk fringe and velvet-covered cushion.

376—EARLY SIXTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

2500 Similar to the preceding.

377—SIXTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

2200 Curved arm supports and legs, with carved rosettes at intersection. Acanthus-leaf carved and scrolled arms, the scroll enriched by a carved rosette and acanthus-leaf carved base-rails. Seat and back in old red velvet, with silk fringe and velvet-covered pillow.



Wm. Veen Bros.

378—FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

2500⁰⁰

Curved arm supports and legs with carved rosette at the intersection. Acanthus-leaf carved and rosetted arms. Seat and back in old red velvet with red silk fringe. Velvet-covered cushion.

379—FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

2500⁰⁰

Similar to the preceding.

380—FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

1500⁰⁰

Curved arm supports and legs, with a turned rosette at the intersection. Carved and scrolled arms, inlaid with lines of lighter-colored wood and with a turned rosette. Seat and back in old red velvet with red silk fringe. Velvet-covered cushion.

381—SIXTEENTH CENTURY UMBRIAN WALNUT CHAIR

Queen Bros.

500⁰⁰ Sgabello character. Shaped back, with scrolled sides enclosing a scrolled cartouche. Square seat, with rounded corners, a circular molded depression and fluted edges. Lyre-shaped front support, with sides carved with dolphins enclosing a scrolled cartouche, their voluted tails supporting a guilloche molded and rosetted frieze. Their heads form the feet.

382—SIXTEENTH CENTURY UMBRIAN WALNUT CHAIR

T. Brummer

750⁰⁰ Sgabello character. Shaped back, with scrolled sides enclosing a scrolled cartouche. Square seat, with rounded corners, a circular molded depression and fluted edges. Lyre-shaped front support, with sides carved as dolphins enclosing a scrolled cartouche, their voluted tails supporting a guilloche molded and rosetted frieze. Their heads form the feet.

383—SIXTEENTH CENTURY UMBRIAN WALNUT CHAIR

Queen Bros.

325⁰⁰ Sgabello character. Shaped back, with scrolled and foliage carved sides enclosing a cartouche surmounted by a woman's head. Seat with circular molded depression. Lyre-shaped front support, carved with voluted scrolls and rosettes.

384—TWO SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS

W. Bernier Agass

750⁰⁰ Straight backs, with carved finials and shaped and carved horizontal splats. Pierced front seat-rail. Seats covered in red velvet embroidered with silver cord.

Mr. Sams

★ 385—ANDREA DEL SARTO'S CHAIR: SIXTEENTH CENTURY FLOREN-
TINE WALNUT ARMCHAIR

400000—
The horseshoe-shaped back consists of a curved and molded back-rail inlaid on the top and front face with geometrical designs and small stars. It is supported by seven turned columns of baluster design, with turned capitals and bases. The deep molded and shaped seat is cut out of a solid block of wood, the front being decorated with a design in dotted work. The four spreading legs are terminated by turned half-ball feet.

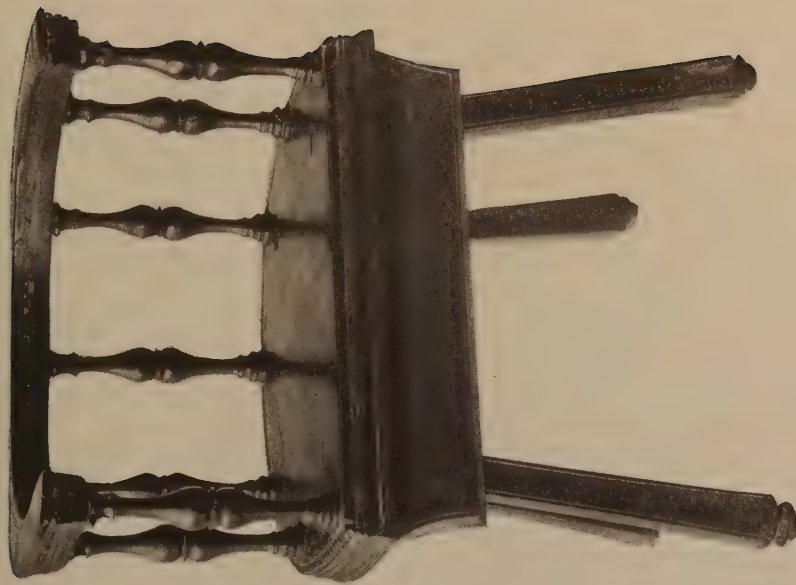
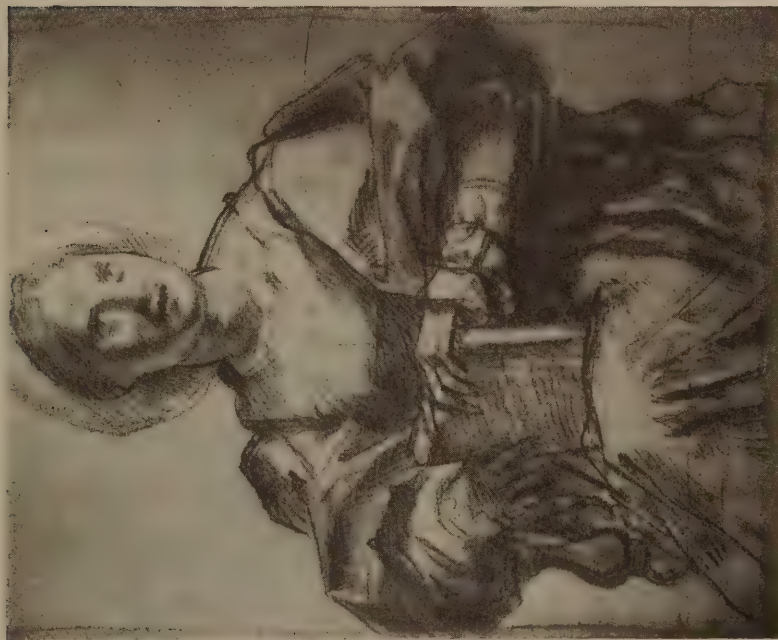
(Illustrated)

Note: This chair has an exceptional historical interest, for it belonged to one of the greatest painters of the sixteenth century, Andrea del Sarto, and was more than once introduced by him in his pictures. In the Uffizi Gallery in Florence, for instance, there is a drawing in sanguine by Del Sarto which shows us his wife seated on this very chair.

Whitcomb Bros.

386—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

500000—
Curved sides and legs formed of eight interlacing square supports pivoted so as to fold. Straight arms and shaped back, with an inlaid decoration on a dotted ground. The straight base-rails end in lions' paws.



★No. 385. ANDREA DEL SARTO'S CHAIR, WITH DRAWING BY DEL SARTO IN WHICH IT IS SHOWN



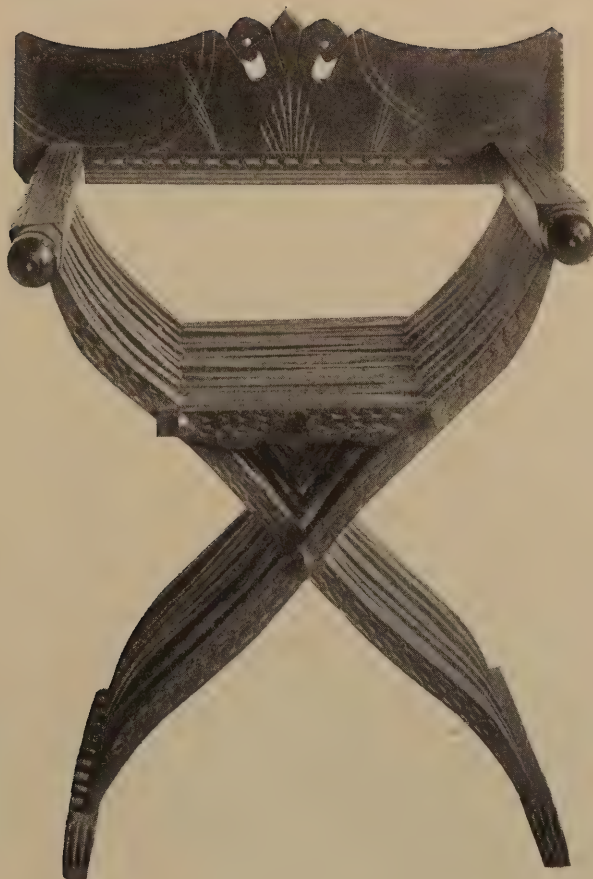
Queen Bros.

387—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

Curved sides and legs formed of twelve square interlacing supports pivoted so as to fold. Straight arms, ending in bell-shaped balls, shaped back carved in the center with the coat-of-arms of the Vitelli family and straight base-rails ending in lions' paws.

388—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight scrolled arms, with carved rosettes; shaped back with incised shield in center and straight base-rails.



389—SIXTEENTH CENTURY ITALIAN BEECHWOOD "SAVONAROLA"
CHAIR

Curved sides and legs formed of ten interlacing square supports pivoted so as to fold. Straight arms, with bell-shaped terminations. Shaped back, decorated with incised designs, as are also the fronts of the sides and legs.

390—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

Curved sides and legs formed of nine square interlacing supports pivoted so as to fold. Straight arms, carved on the upper surfaces with small rosettes and ending in turned and carved balls. Shaped back and straight back-rails.



391—TWO SIXTEENTH CENTURY UMBRIAN WALNUT LEATHER-
COVERED ARMCHAIRS

P. W. French Leo.

High square backs, with carved and gilded acanthus-leaf finials. Straight molded arms, with turned baluster supports, turned legs and straight base-rails ending in lions' paws. Covered in old leather tooled and gilded and colored with a design of a quatrefoil medallion and lozenge-patterned borders. Secured with contemporary large brass-headed nails and finished with a deep red silk fringe.

392—TWO SIXTEENTH CENTURY UMBRIAN WALNUT LEATHER-
COVERED ARMCHAIRS

1800" Similar to the preceding.

Mrs. Keller

393—FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

1500" Curved arm supports and legs with a turned rosette at the intersection. Carved and scrolled arms, inlaid with lines of light-colored woods and with a turned rosette. Seat and back in old red velvet with red silk fringe. Velvet-covered cushion.

E. E. Leavitt

394—FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

00" Curved arm supports and legs, with an inlaid medallion at the intersection. The tops of the rosette-carved and scrolled arms, the leg fronts, and base-rails are all inlaid with lines of light-colored wood. Seat and back in old leather with a small leather-covered pillow.

Inverness

395—FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

950" Curved arm supports and legs, with an inlaid medallion at the intersection. The upper surfaces of the rosette-carved and scrolled arms, the leg fronts and the base-rails are inlaid with lines of light-colored wood. The seat and back in old yellow velvet, with yellow silk fringe.

Inverness

396—FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

2200" Curved arm supports and legs, with carved rosette at the intersection and on the scrolls of the arms. Seats and back in old red velvet, the back embroidered in silver cord with a diapered pattern of curved lines. Red silk fringe, and small velvet-covered cushion.

Inverness



397—TWO SIXTEENTH CENTURY ITALIAN WALNUT LEATHER-
COVERED ARMCHAIRS *Warwick House*

710 High square backs, with small carved gilt finials. Straight chamfered arms on square supports, straight square legs and square side-rails. Covered with old leather, the backs tooled and gilded in a design of a central quatrefoiled medallion with smaller leaf-shaped medallions in the angles. Secured with large brass-headed nails and finished with a deep knotted fringe of red silk.

L. Orrelli

398—TWO SIXTEENTH CENTURY ITALIAN WALNUT LEATHER-
COVERED ARMCHAIRS

1070⁰⁰ Similar to the preceding.

399—THREE SIXTEENTH CENTURY ITALIAN BEECHWOOD "SAVONA-
ROLA" CHAIRS

1030⁰⁰ Curved sides and legs, formed of seven square interlacing sup-
ports pivoted so as to fold. Straight arms and base-rails. The
fronts of arms and legs have incised fluted and rosetted designs
and the shaped back a similar incised ornamentation.

400—THREE SIXTEENTH CENTURY ITALIAN BEECHWOOD "SAVONA-
ROLA" CHAIRS

1120⁰⁰ Curved sides and legs of eight interlacing square supports piv-
oted so as to fold. Straight arms and base-rails and shaped
backs, with an incised design of stars and circles.

401—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

500⁰⁰ Curved sides and legs of eight square interlacing supports piv-
oted so as to fold, and with straight arms carved with designs of
stars and with rosetted and scrolled ends. Shaped back, with
incised shield.

402—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

500⁰⁰ Similar to the preceding.

Inven Gro

403—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

400"—Curved sides and legs of nine square interlacing supports pivoted so as to fold, and with straight arms, the scrolled ends of which are carved with rosettes. Shaped back, with incised shield.

404—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

400"—Similar to the preceding.

405—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

450"—Curved sides and legs of nine square interlacing supports pivoted so as to fold. The straight arms end in turned and carved balls and the shaped back has an incised shield and initials in the center.

406—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

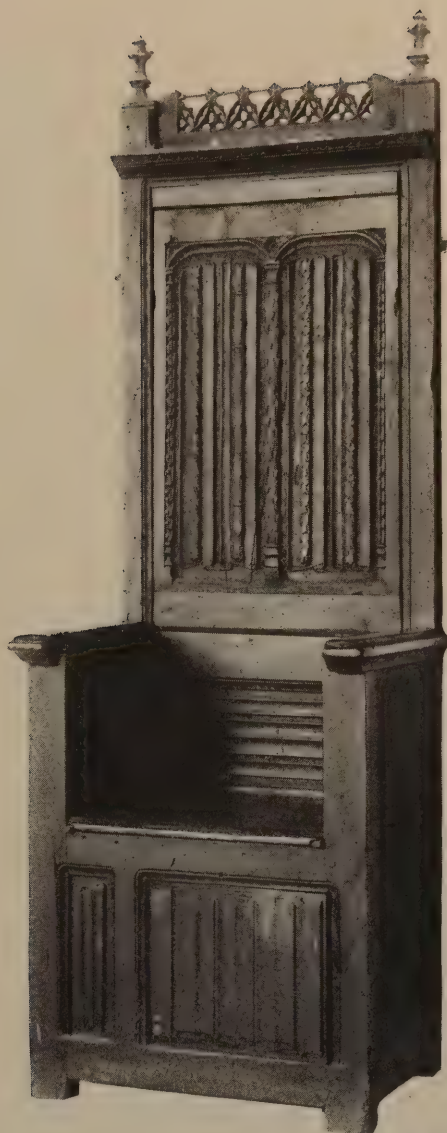
450"—Similar to the preceding, but without shield.

407—SIXTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

500"—Curved arm supports and legs, with turned rosette at the intersection. Scrolled arms with carved rosettes and base-rails ending in lions' paws. Seat and back in old red velvet with red silk fringe.

408—FIFTEENTH CENTURY ITALIAN WALNUT "DANTE" CHAIR

500"—Curved arm supports and legs with scrolled arms. The seat and back in old red velvet with red silk fringe. Velvet-covered cushion.



Mrs. R. H. Lorenz Haen

409—FIFTEENTH CENTURY FRENCH HIGH-BACKED CHAIR

High back, with molded cornice surmounted by a pierced and carved cresting of Gothic tracery and by two square vase-shaped finials. The back is carved in the form of an arcading of two flat Gothic arches enclosing linen fold panels enriched with carving. The back of the seat proper is paneled in a similar fashion, while the seat front is divided into two unequal line fold panels. The straight flat arms are molded. The high back is so arranged as to fall forward, converting the chair into a temporary table.

Height, 7 feet 2 inches; width, 2 feet $3\frac{1}{2}$ inches.



410—FIFTEENTH CENTURY ITALIAN WALNUT CANOPIED STATE
CHAIR

Mrs. R. B. Lorenz Agent

High paneled and canopied back; the canopy surmounted by a molded cornice and carved frieze and supported by two shaped bracketings which are continued down the sides so as to form two scroll-shaped arms to the seat. The latter is square and formed as a box with paneled front and molded foot standing upon a projecting shallow molded base.

Height, 7 feet; width, 2 feet 6 inches; depth, 1 foot 10 inches.

2100



Warwick House

411—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

Rectangular shape. Below a molded cornice enriched with egg and dart carving is a deep frieze divided into six square panels by seven carved brackets, the center one of which represents the arms of the Capponi family supported by two *putti*, while the others, and two brackets at each side, are carved with heads of Roman Emperors in high relief. Below, the cabinet is closed by an elaborately carved fall front and flanked at each front angle by two carved allegorical figures, one over the other, supported on carved cherubim brackets, the sides being flanked by similar figures. The interior, revealed by the fall front, is divided into three compartments with hinged doors richly carved with arches and caryatid figures, and five drawers with panel fronts and swinging bronze ring handles. The cabinet stands on a molded base. The hasp and lock are wrought iron and the carved decoration is relieved by gilding.

Height, 2 feet 9½ inches; width, 2 feet, 7½ inches; depth, 1 foot 3½ inches.

+ 200⁰⁰



412—SIXTEENTH CENTURY VENETIAN TOOLED LEATHER-COVERED
FALL-FRONT CABINET

Louise W. Putnam Lee

Rectangular shape. Oblong fall-front coffer, upon a stand with four turned legs, both sections being entirely covered with tooled leather. The leather of the fall-front sides and top is decorated with panels enclosed by sunken lines, of an elaborate tooled, gilded and colored arabesque patterning on a red ground of floral scrolls and geometrical interlacements, while below is a broad band of similar decoration. The hinged front, which is secured with a wrought-iron hasp and key, falls forward so as



No. 412. SIXTEENTH CENTURY VENETIAN TOOLED LEATHER-COVERED FALL-FRONT CABINET (OPEN)

to expose the interior fitted as a nest of fifteen drawers of various sizes and a central compartment the front of which is decorated in tooled, gilded and painted leather with a subject of the marriage by a vested bishop of a young man and woman in sixteenth century costume. This central panel is flanked by figures of Archangels and the fronts of the other drawers depict scenes in the life of the young couple, and symbolic subjects, all in tooled, gilded and painted leather. The knobs of the drawers are of leather, rosetted and gilded. The inner surface of the front is decorated with two oval panels surrounded by arabesques and occupied by symbolic subjects of youthful lovers and their attendants in semi-classical costumes. The top of the stand is decorated to match the base of the coffer; the turned legs, of baluster design, are covered with leather tooled in an arabesque patterning, and the front, back and side rails are square.

Height, 4 feet 7 inches; length, 3 feet 8 inches; width, 1 foot 4 inches.

Mrs R. B. Lorenz Agent

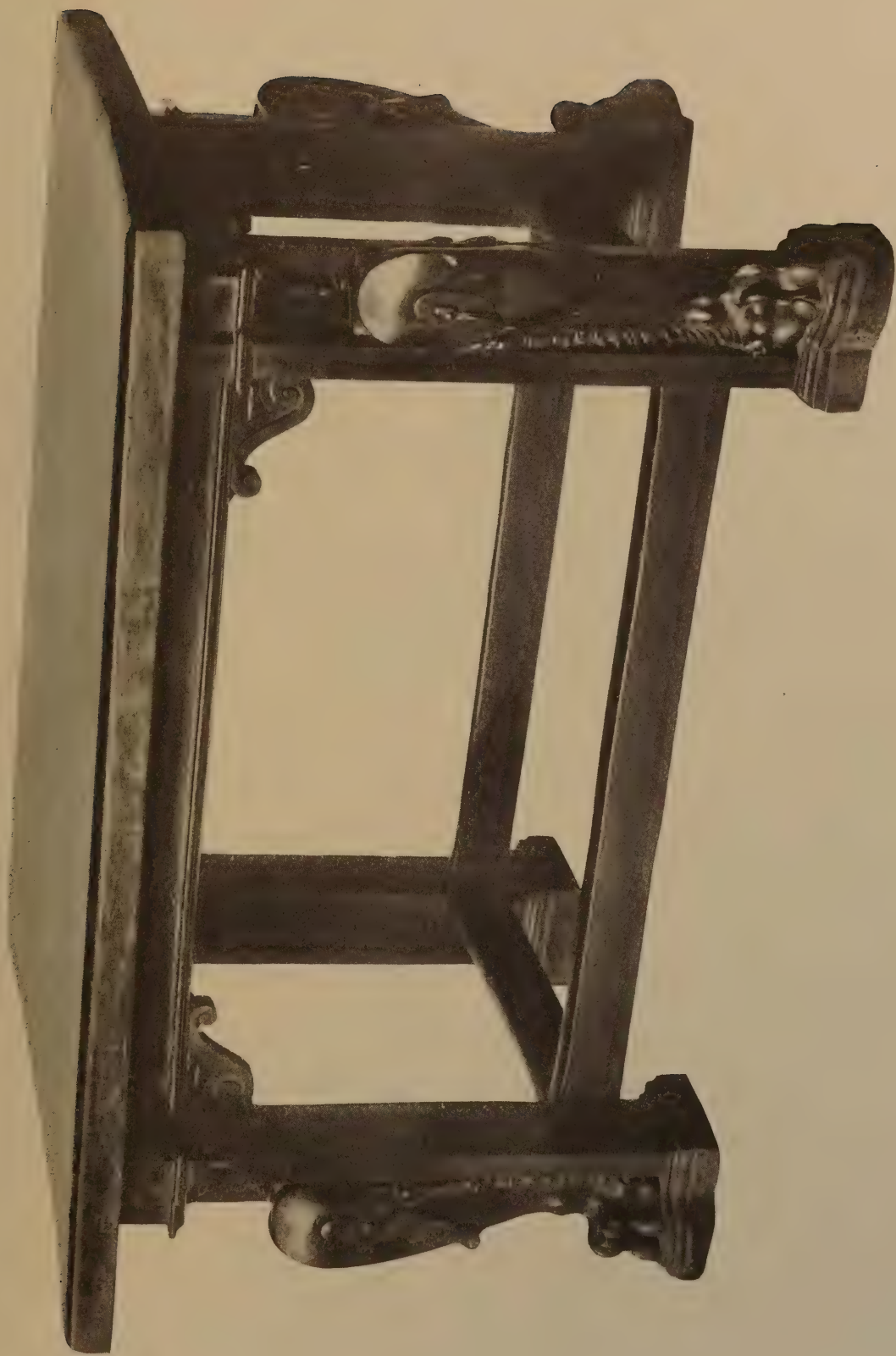
413—SIXTEENTH CENTURY FLORENTINE WALNUT CENTER TABLE,
KNOWN AS THE "VASARI" TABLE

430000
Oblong top of exceptional thickness, on four heavy square pillar legs with voluted consoles at the angles festooned with garlands of fruits and leaves. These consoles end in lions' paws which rest on shaped and molded bases. The plain shallow molded apron is supported by voluted modillion brackets projecting on each side of the pillar legs. The side and end rails are square and uncarved.

Height, 2 feet 7 $\frac{3}{4}$ inches; length, 4 feet 7 inches; width, 3 feet 2 $\frac{1}{4}$ inches.

(Illustrated)

Note: This table is of unusual interest, owing not only to the admirable character of its design and its unusual state of preservation, but also to the fact that tradition assigns its designs to Giorgio Vasari, the sixteenth century historian and writer of the celebrated "Lives of the Painters."



No. 413. SIXTEENTH CENTURY FLORENTINE WALNUT CENTER TABLE, KNOWN AS THE "VASARI" TABLE



Green Tree.

★414—FIFTEENTH CENTURY FLORENTINE WALNUT PEDESTAL TABLE

Rectangular top, with apron divided into three molded and sunk panels of which the center one forms a drawer with a wooden knob. Supported on a square paneled and molded pedestal formed in two divisions and resting upon a large square molded base. The top is inlaid in light-colored woods in a bold geometrical design.

Height, 3½ inches; width, 46½ inches; length, 46½ inches.

Note: Upon this interesting table, which comes from the Palazzo of the Martelli family of Florence, the famous Donatello Bust, now in Philadelphia, stood for at least a generation.



23000
L. E. Scaverra
415—FIFTEENTH CENTURY GENOESE WALNUT SIDE TABLE

Oblong top, with apron carved on three sides with masks and scrollings, the front being divided into two drawers with knobs projecting from carved masks in the center. Separating the drawers, and at each corner, is an angel's head. Below the apron, at each of the front angles, is a turned pendant. The table is supported at either end by two turned columns of baluster design, and by a longitudinal arcade of three similar columns. These columns stand upon a longitudinal base whose sloping sides are carved with scrolls and masks; this base is upheld by two couchant lions.

Height, 2 feet 11½ inches; length, 4 feet 1½ inches; width, 2 feet 6¾ inches.



C. M. French Leo.

416—SIXTEENTH CENTURY ITALIAN WALNUT CRADLE

Rectangular shape, on carved rockers. The sides and end have a molded cornice richly carved in a rosetted pattern and a molded base carved in an egg and dart design. Between these the sides and end are carved in a design of circular medallions enclosing carvings of the signs of the Zodiac, and the half-moon, coat-of-arms of the Strozzi family. The high head-board is of semicircular shape, carved with a shield of the Strozzi coat-of-arms and with a cross and a coronet. The shaped foot-board is carved with scrolls and the semicircular voluted rockers are carved with grotesque masks.

Height, 3 feet; length, 3 feet 3 inches; width, 2 feet 1 inch.



Misa Bar

417—SIXTEENTH CENTURY FLORENTINE WALNUT CRADLE

Rectangular shape. The molded edge is carved in an egg and dart pattern and is dentelled; the straight sides of the body are decorated with carved oval raised medallions with gilded floriated terminations. The incurved underbody is carved with bold gadroonings enclosing at the centers a carved acanthus leaf, and with carved acanthus leaves at the angles. The scrolled supports have carved fronts and the molded rockers are also carved. The head-board is square, paneled with a molded border, and occupied with a rich carving of a scrolled escutcheon having the coat-of-arms of the Salviati family of Florence.

Height, 3 feet 2½ inches; length, 4 feet; width, 2 feet.

2,000

★418—SIXTEENTH CENTURY ITALIAN WALNUT HANGING HATRACK

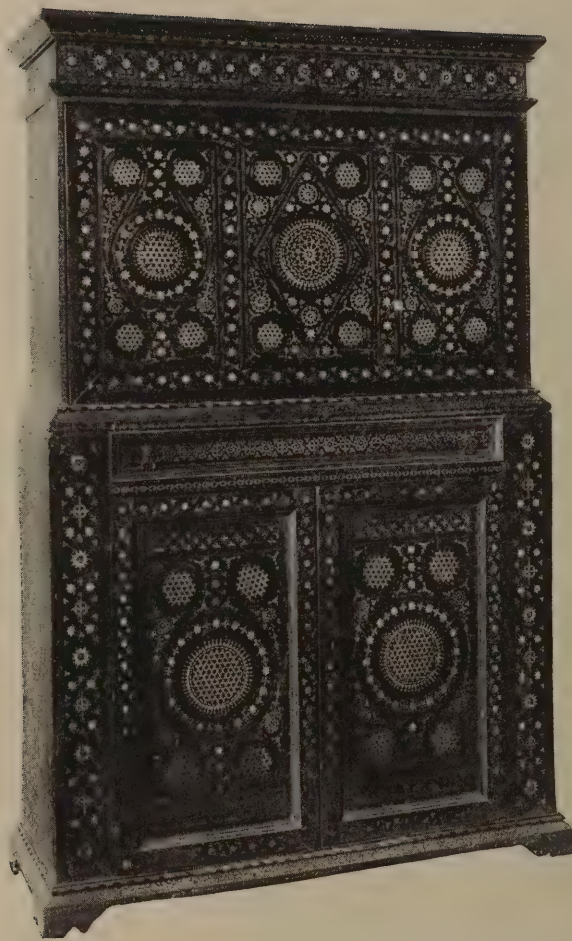
Rectangular shape. Projecting canopy, with molded cornice, inlaid frieze and apron formed as a series of Gothic pointed and trefoiled arches with molded pendants, carved trefoil spandrels and supported at the side by two shaped carved and pierced brackets of a scrolled leaf design. The back, under the sloping roof of the canopy, is divided into six molded panels, the lower one being square and enclosing diagonal molded squares of inlay with carved Gothic leaves occupying the angles. Above is a row of six turned wooden hatpegs, and the molded base has a plinth with a long narrow molded and inlaid panel.

Height, 3 feet $3\frac{1}{4}$ inches; width, 4 feet $7\frac{1}{4}$ inches.

(Illustrated)



★No. 418. SIXTEENTH CENTURY ITALIAN WALNUT HANGING HATRACK



419—FIFTEENTH CENTURY ITALIAN INLAID WALNUT WRITING
CABINET

J. A. H. Olger
450— Rectangular shape, divided horizontally into two portions and completely inlaid with ivory in the so-called "Certosino" work. The fall front of the upper part, inlaid with circular medallions and borders of a geometrical patterning, gives access to the interior, divided into two compartments with hinged doors and two drawers. The lower part is divided into one long drawer with a single sunken panel and a cupboard with two hinged doors inlaid to correspond with the fall front.

Height, 5 feet 2½ inches; width, 3 feet 1½ inches.



Warrick House

420—SIXTEENTH CENTURY LIGURIAN WALNUT CABINET

Rectangular shape, divided horizontally into two parts. The upper part, with deep molded cornice, is arranged into two cupboards with hinged raised panel doors decorated in painted chiaroscuro work, with shaped bronze keyhole escutcheons, and separated by three pilaster-like panels richly carved, in a design of scrolled strapwork and oval medallions. The lower portion, separated by a heavy molding, is arranged into two drawers above, their fronts carved to correspond with carved fronts and bronze swinging ring handles and two cupboards below with raised panel fronts. These and the drawers are separated by three pilaster-panels carved with scrolled strapwork and laurel-leaf pendants. Below is a plinth with paneled front, a molded base, and ball feet.

Height, 5 feet 7 inches; width, 4 feet 2 inches; depth, 1 foot 10 inches.

750⁰⁰

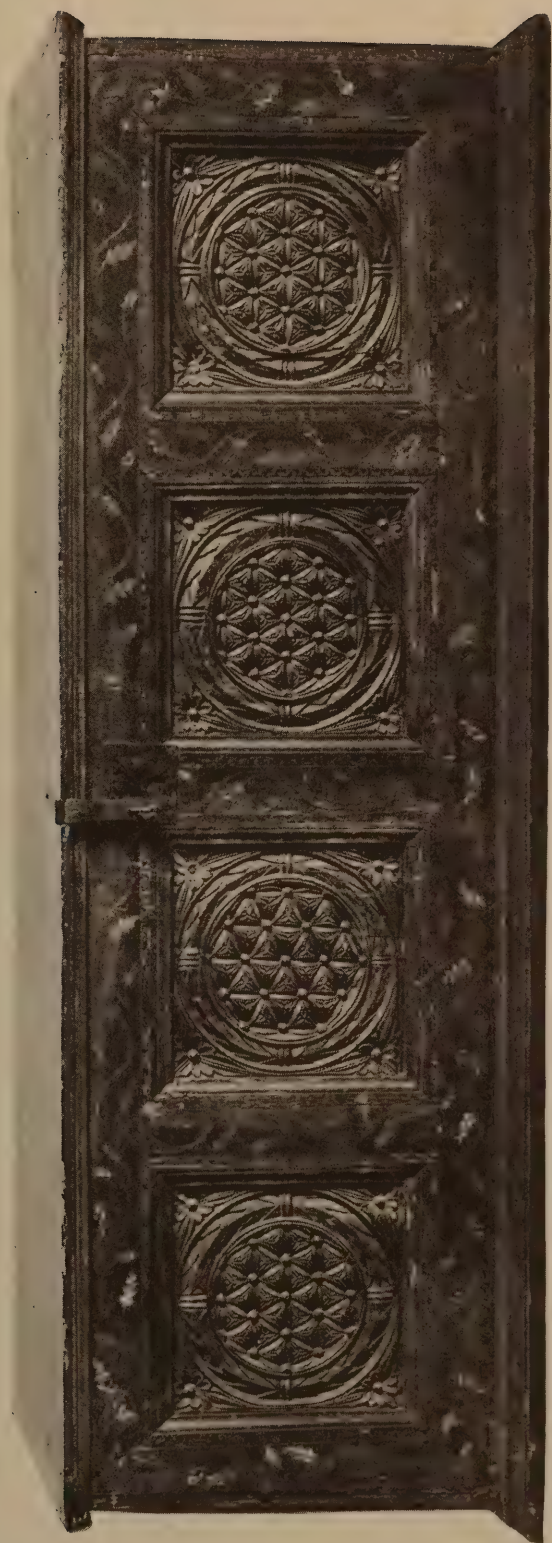


421—FOURTEENTH CENTURY VENETIAN GOTHIC WALNUT CRE-
DENCE

N. W. Seaman Agent

Rectangular shape. Oblong chest, standing upon four straight legs. The upper portion, with shallow molded cornice, is divided, as to the front, into four panels of which the two larger ones are the fronts of hinged doors. The divisions between these panels are molded and the panels themselves are occupied with elaborately carved flamboyant, or Late Gothic tracery, the stiles of the two center ones being inlaid. Below is a shaped apron, with a molded pendant in the center, formed of two oblong panels filled with Gothic tracery. The ends have large linen fold panels, the straight legs are square, as are the front and end rails. The lock fronts of the two doors are of iron wrought in an arcaded and floriated patterning.

Height, 4 feet 5 inches; width, 4 feet 9 inches; depth, 1 foot 8 inches.



No. 422. EARLY FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CHEST

422—EARLY FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CHEST

17000 " Rectangular shape, with molded hinged lid. The front is divided into four molded panels, the horizontal and vertical stiles separating which are inlaid in lighter-colored woods with a bold patterning of scrolled oak leaves. The panels are occupied by carved laurel-leaf wreaths, enclose rich diapered patternings, and the spandrels of the corners are filled with carved rosettes and leaves. The base is molded and there is a wrought-iron hasp.

Height, 2 feet $\frac{3}{4}$ inch; length, 6 feet 4 inches; depth, 1 foot $\frac{9}{4}$ inches.

(Illustrated)

423—EARLY FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CHEST

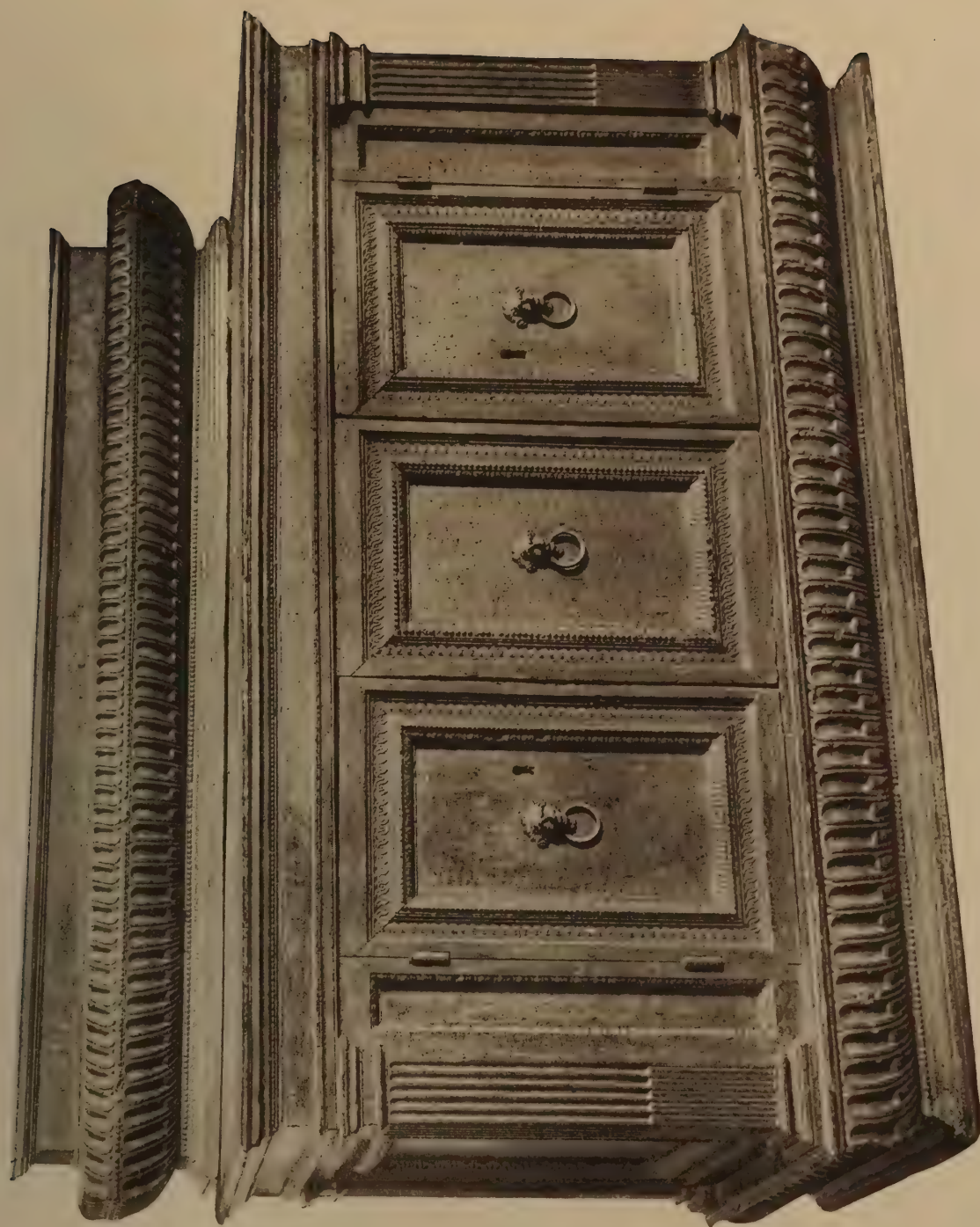
7000 " Similar to the preceding.

424—SIXTEENTH CENTURY SIENESE WALNUT CABINET

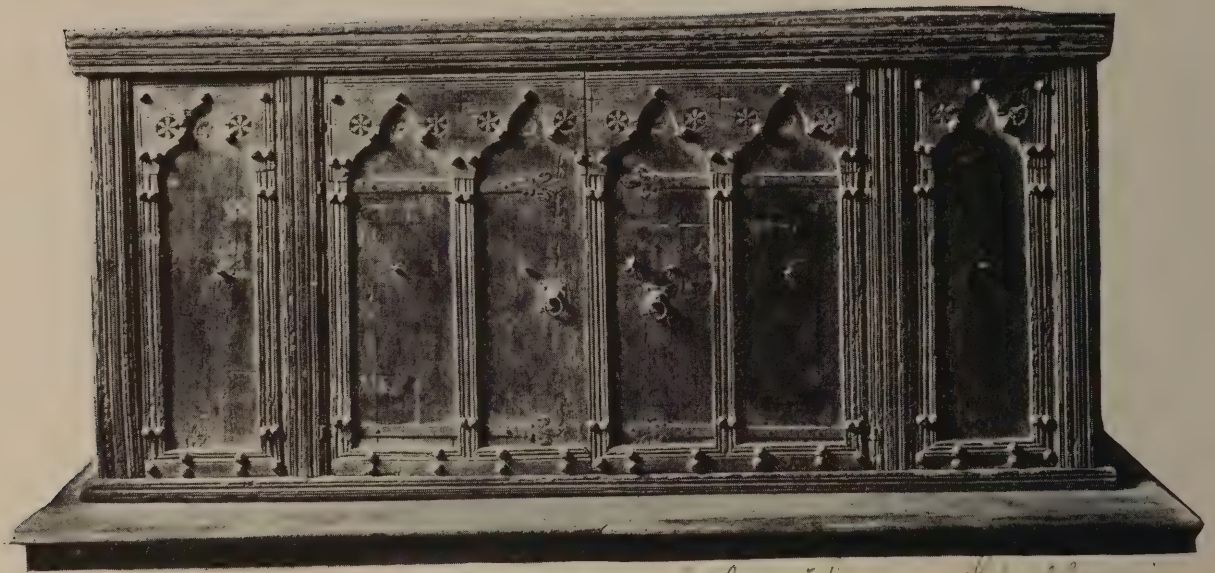
8000 " Rectangular shape, with heavy molded back, carved with flutings. The front is flanked by two fluted and astragalled pilasters supporting a frieze and a molded cornice, and is divided into three raised paneled doors with carved moldings and carved masks in their centers holding bronze rings and flanked by sunken molded panels. The incurved molded base is enriched with flutings and astragals.

Height, 4 feet 6 inches; length, 6 feet.

(Illustrated)



No. 424. SIXTEENTH CENTURY SIENESE WALNUT CABINET

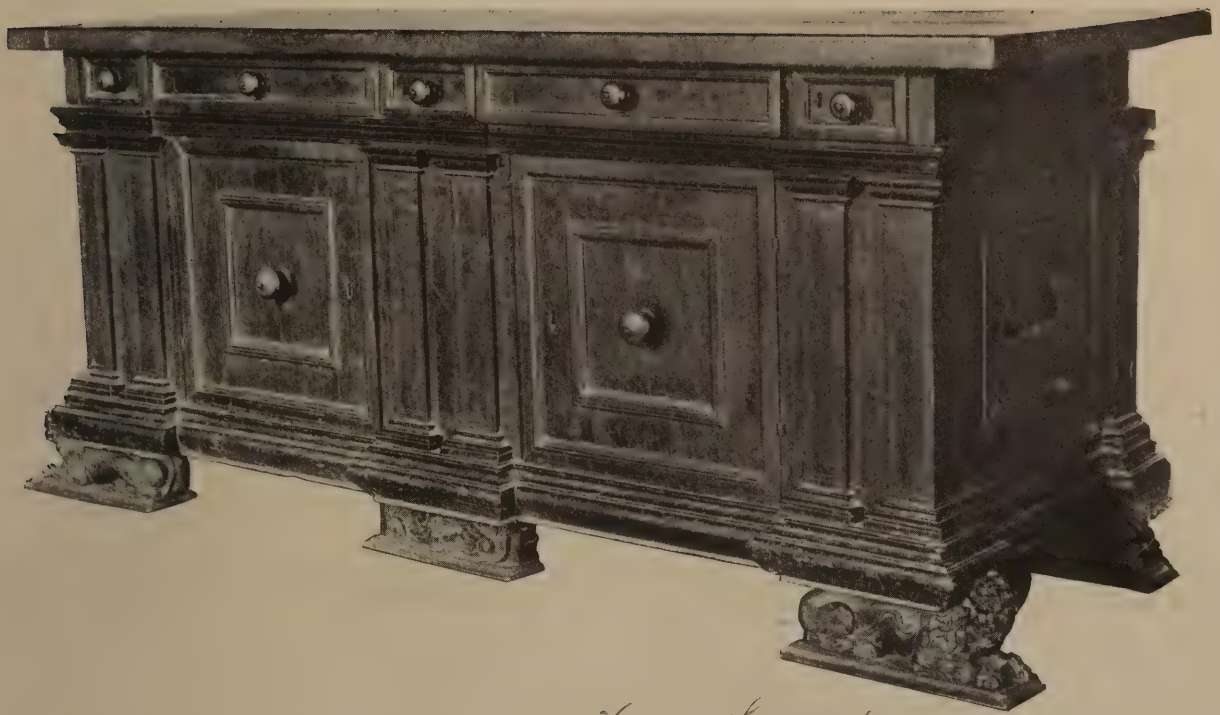


Stemberger Gallery

425—FOURTEENTH CENTURY UMBRIAN GOTHIC CHEST

Rectangular shape. Oblong top, with molded edges. The front is divided by vertical molded stiles into three unequal divisions and is enriched with a sunken Gothic arcading of six arches formed of straight molded pilasters supporting trefoiled pointed arches with carved circular rosettes in the spandrels. The central division of four arches forms two hinged doors, with wrought-iron strap hinges. Swinging ring handles and locks. The front is studded with heavy wrought-iron nails and the chest stands upon a molded platform base.

Height, 3 feet 3 inches; length, 6 feet 8 $\frac{3}{4}$ inches; depth, 2 feet 8 inches.



E. N. Hardman

426—FIFTEENTH CENTURY ITALIAN (EMILIAN) WALNUT CABINET

95700
Oblong-shaped, with heavy wooden top with plain edge. The body is divided into two divisions by six Doric pilasters grouped in three pairs with a molded cornice, frieze and molded base supported by four carved couchant lions, and a pedestal carved with masks. The frieze is divided into two large and three small drawers, with paneled fronts and wooden knobs; the body into two cupboards, with paneled fronts and wooden knobs. At the ends are two large bronze drop handles.

Height, 3 feet 5 inches; length, 7 feet 6 inches; depth, 2 feet 8 inches.

Ex. No. French Her

★427—SIXTEENTH CENTURY UMBRIAN WALNUT CENTER TABLE

5-000 —
Square top, with molded edge and incurved apron carved with bold gadroonings and fitted with a drawer with turned wooden knob. This top is supported on a central pedestal of columnar form richly carved with acanthus leaves and by four caryatid figures of youths, the lower parts of their bodies carved with acanthus leaves and terminating in goats' hoofs. These rest upon a deep molded square base, with incurved side supported by feet carved as lions' paws. Invested with a fine patina.

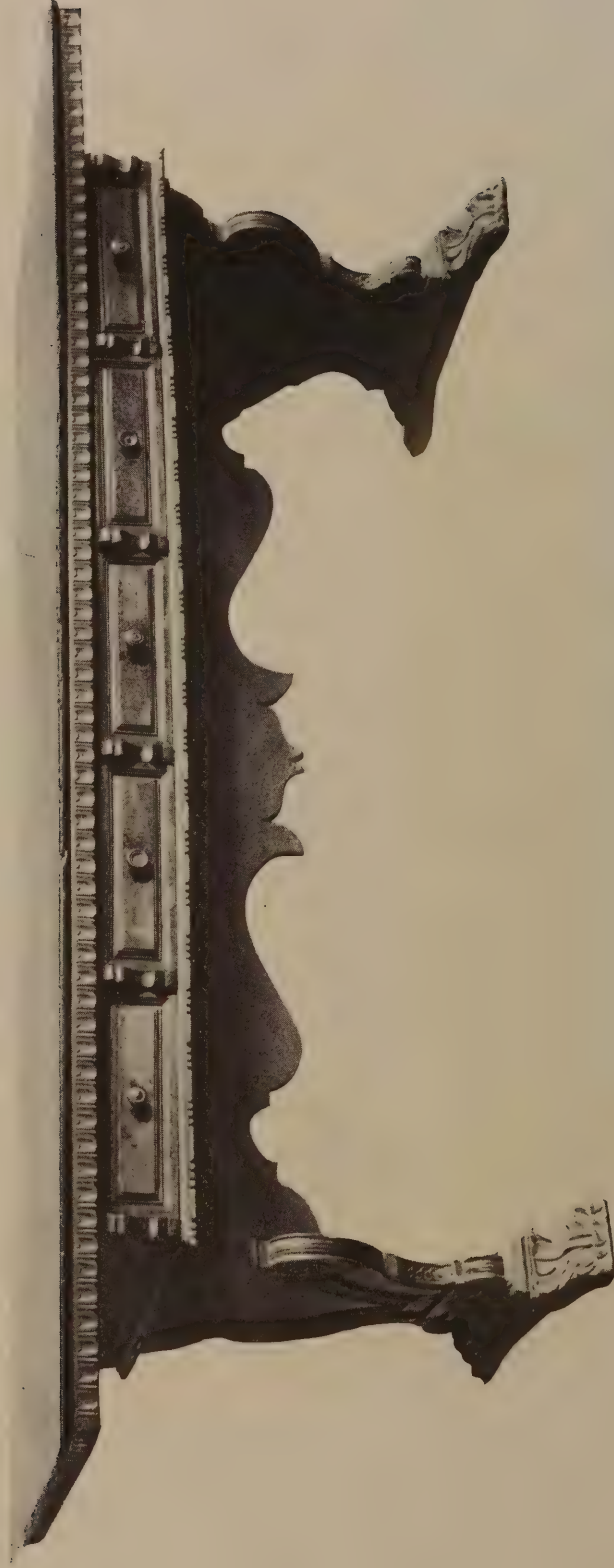
Height, 2 feet 8½ inches; length, 3 feet 7¼ inches; width, 3 feet 3½ inches.

(Illustrated)

Note: So exquisite is the almost jewel-like finish of this piece and so unusual its design that the latter has been attributed to Pinturicchio.



★ No. 427. SIXTEENTH CENTURY UMBRIAN WALNUT CENTER TABLE



No. 428. SIXTEENTH CENTURY PADUAN WALNUT TABLE



No. 429. SIXTEENTH CENTURY FLORENTINE WALNUT BOX BENCH

Miss G. Barr

428—SIXTEENTH CENTURY PADUAN WALNUT TABLE

5 7 00 — Oblong top, with molded edge enriched with a carved egg-and-dart patterning. The apron is divided, front and back, into five drawers with paneled fronts separated by shaped brackets, resting upon a beaded molding. The ends of the apron are paneled. The table is supported at either end by a lyre-shaped leg carved with volutes and resting upon a transverse molded base-rail carved at the ends with acanthus leaves. There is a shaped longitudinal brace.

Height, 3 feet 2 inches; length, 9 feet 5 inches; width, 3 feet 4 inches.

(Illustrated)

Maureen Ross.

429—SIXTEENTH CENTURY FLORENTINE WALNUT BOX BENCH

1 1 00 00 — Rectangular shape. The paneled back and arms are surmounted by a molded ledge and the latter end in front with voluted console-shaped brackets. The projecting seat is fitted as a chest with a hinged lid, is molded and incurves to a molded base. The whole stands on a molded platform base.

Height, 3 feet 3¼ inches; length, 8 feet 5¾ inches; depth, 2 feet 4¼ inches.

(Illustrated)

430—SIXTEENTH CENTURY FLORENTINE INLAID WALNUT BENCH

Rectangular shape. The back, with molded cornice and an inlaid frieze, is divided by six molded stiles into five molded panels inlaid with diamond-shaped interlacements. The seat is of box form, with two hinged lids, the front divided into five panels with borderings inlaid in a twisted ribbon pattern. The projecting base is molded.

Height, 4 feet 11½ inches; length, 9 feet 10½ inches; depth, 1 foot 8¼ inches.

(Illustrated)

431—SIXTEENTH CENTURY FLORENTINE INLAID WALNUT BENCH

Similar to the preceding.

432—SIXTEENTH CENTURY ITALIAN STATE BENCH

Rectangular shape. The back, with molded cornice, is surmounted by a beautifully carved pediment consisting of two voluted scrollings supporting two recumbent figures of nude women supporting between them a festoon of drapery which falls in front of a shaped and molded pedestal supporting a festooned and scrolled urn-shaped vase carved with a coat-of-arms of the Orsini family. The solid arms have scrolled, voluted and acanthus-leaf carved fronts and seat of incurved sarcophagus shape flanked by projecting heart-shaped voluted pilasters enclosing carved grotesque masks, which break the lines of the molded cornice and base. The back of the seat is framed with a molded stile following the seat-lines at the sides. The whole stands upon a molded platform base.

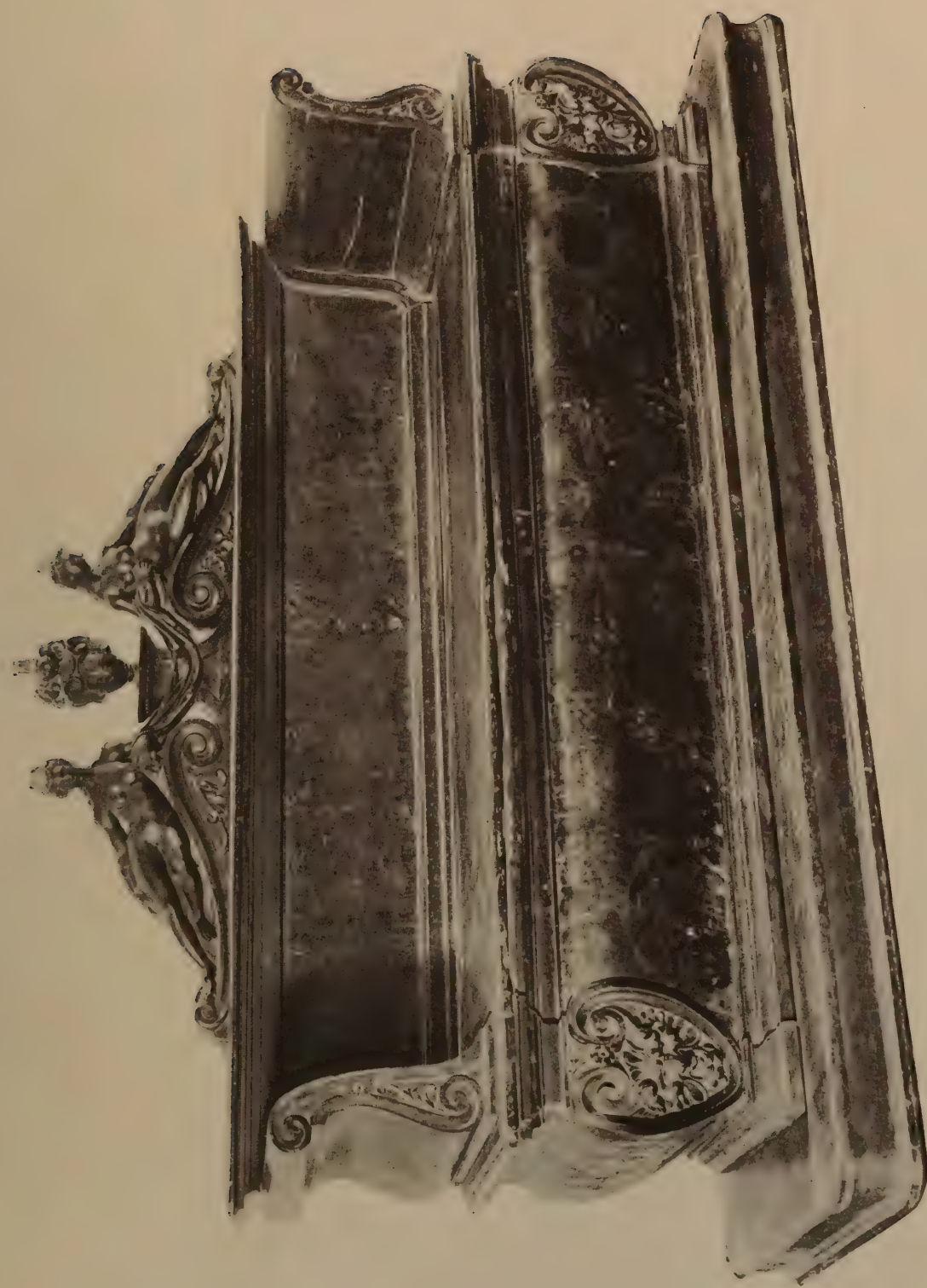
Height, 4 feet 11 inches; length, 7 feet 3¾ inches; width, 2 feet ¾ inch.

(Illustrated)

Note: The design of this magnificent bench has been confidently attributed to Gian Bologna.



No. 430. SIXTEENTH CENTURY FLORENTINE INLAID WALNUT BENCH



No. 432. SIXTEENTH CENTURY ITALIAN STATE BENCH

Miss G. Barr

★433—SIXTEENTH CENTURY FLORENTINE CARVED WALNUT BENCH

8000—

The rectangular back is surmounted by an elaborately carved pediment consisting of a central scrolled sphinx head from which festoons of drapery depend and are caught by two grotesque masks which form the carved sides. These are flanked by two festooned vases from which "flames" issue. The back of the seat is paneled, the center panel being occupied by a carved heavily scrolled rosette. The lyre-shaped pedestal arms are carved in the fronts with scrolls and oval cartouches bearing the arms of the Antinori family. The seat is molded and fluted, and the portion which incurves to the molded base is carved with voluted ribbings meeting in a grotesque mask. The whole stands on a molded and fluted platform base.

Height, 5 feet 5 inches; length, 9 feet $4\frac{3}{4}$ inches; depth, 2 feet $5\frac{1}{2}$ inches.

(Illustrated)



★No. 433. SIXTEENTH CENTURY FLORENTINE CARVED WALNUT BENCH

434—FIFTEENTH CENTURY FLORENTINE INLAID WALNUT GUARD-
HOUSE BENCH *Walter Berner Agent*

1400⁰⁰

Rectangular shape. The straight back is paneled and inlaid, as are also the inner surfaces of the straight pedestal arms. The fronts of these are formed as Ionic pilasters, with carved capitals and shafts inlaid with panels of interlacing design. The front of the seat is inlaid in panel form. On a molded platform base. Arranged so as to be converted into a bed for a soldier's use.

Height, 3 feet 2 $\frac{1}{4}$ inches; length, 10 feet 1 $\frac{3}{4}$ inches; width, 2 feet 9 $\frac{1}{2}$ inches.

(Illustrated)

435—TWO FIFTEENTH CENTURY FLORENTINE WALNUT BENCHES *Kleinberger Galleries*

3100⁰⁰

Rectangular shape. The friezes of the molded seats are inlaid in light-colored woods with a diapered design of interlacing crescents (the arms of the Strozzi family). These seats are supported by three shaped and scrolled legs richly carved with animals, foliage and the three Strozzi crescents, and terminate in lions' paw feet.

Height, each, 1 foot 11 $\frac{1}{2}$ inches; lengths, 10 feet 9 inches and 9 feet 3 inches; width, each, 1 foot 5 $\frac{1}{2}$ inches.

(Illustrated)

Note: These benches were designed by Benedetto da Maiano, the architect of the famous Strozzi family in Florence.



No. 434. FIFTEENTH CENTURY FLORENTINE INLAID WALNUT GUARDHOUSE BENCH

No. 435. TWO FIFTEENTH CENTURY FLORENTINE WALNUT BENCHES

T Brummer

436—FIFTEENTH CENTURY FLORENTINE WALNUT LARGE CABINET

750⁰²

Rectangular shape, with molded cornice, deep frieze and splayed angles. The front is divided by pilaster-like molded panels into three hinged doors with paneled fronts inlaid with lighter-colored woods in geometrical patternings. The splayed angles are also inlaid. Molded base.

Height, 3 feet $3\frac{3}{4}$ inches; length, 11 feet $2\frac{1}{2}$ inches; depth, 2 feet $6\frac{1}{4}$ inches.

437—FIFTEENTH CENTURY ITALIAN WALNUT LARGE THRONE

600⁰²

Rectangular shape. The high back, with molded cornice enriched with small dentels and egg and tongue and bead and reel carvings, with a deep frieze inlaid with an elaborate pattern of bold scrollings, is supported by four composite Corinthian pilasters with richly carved capitals, paneled shafts and molded bases. These divide the back into three oblong molded panels, which are repeated below at the back of the seat proper. The paneled straight arms are capped with carved and molded tops, and their fronts are paneled, as is also the seat front. There is a molded base with a plinth, and the whole stands upon a molded platform base.

Height, 9 feet $2\frac{1}{4}$ inches; width, 9 feet $5\frac{1}{2}$ inches; depth, 2 feet 9 inches.

(Illustrated)



No. 437. FIFTEENTH CENTURY ITALIAN WALNUT LARGE THRONE

G. W. French Rev.

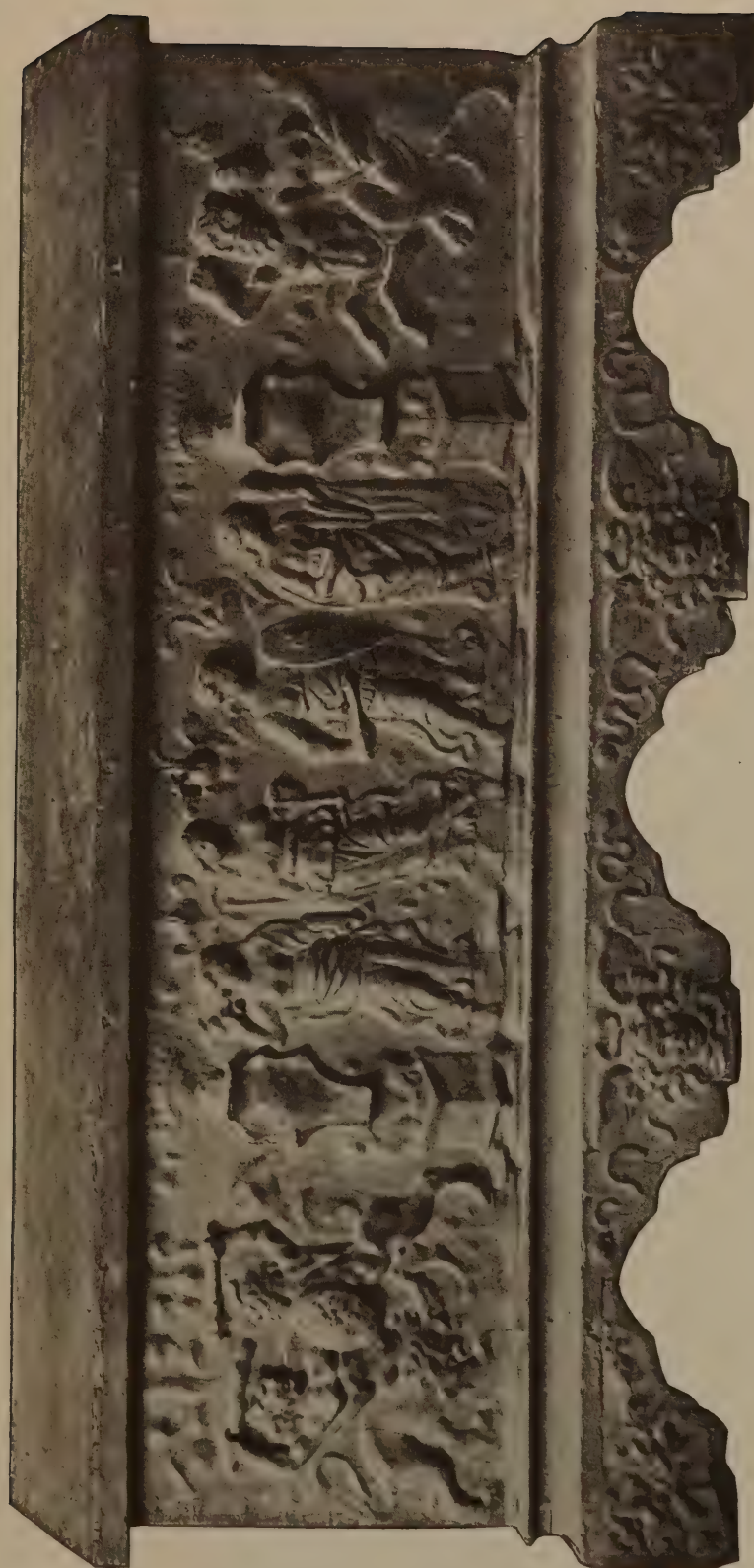
★ 438—FIFTEENTH CENTURY FLORENTINE CARVED AND GILDED CASSONE, OR MARRIAGE COFFER

7300

Oblong shape. The hinged lid, with flat top and sloping sides, shows traces of having been painted in tempera in a scrolled patterning in various colors. The front is decorated with raised figures of "pastille" composition on a gilded ground, diapered with incised circles and dotted scrolls, and with leaves and flowers in low relief. In the center four female figures in classic robes represent Temperance, Strength, Justice and Prudence, each holding her respective symbols. These are flanked by candelabra on square molded pedestals and by shields painted, in tempera, with armorial bearings of a rampant lion and six eagles "displayed." On the left are two centaurs fighting with clubs, and on the left the centaur Nessus carrying off Dejanira. The cassone stands on four shaped and bracketed front feet with Medusa heads and scrollings in high relief and gilded, and the ends are decorated with medallions enclosed within circular floral garlands painted in tempera.

Height, 2 feet 9 inches; length, 5 feet 10 inches; width, 2 feet 3 inches.

(Illustrated)



★No. 438. FIFTEENTH CENTURY FLORENTINE CARVED AND GILDED CASSONE, OR MARRIAGE COFFER

P. M. French Rev.

★439—FIFTEENTH CENTURY FLORENTINE PAINTED AND GILDED CASSONE, OR MARRIAGE COFFER

+ 2000.—Sarcophagus-shaped, with hinged molded and domed lid. The front is decorated in raised and painted “pastille” or composition work, on a gold background, with an allegorical subject of “Bacchus and Ariadne” in a triumphal car drawn by winged Gryphons urged on by a youthful Bacchante. They are preceded by a procession headed by Pan playing his pipes and composed of Satyrs and Fauns. This subject is flanked by two winged sphinxes, holding small shields in red with gold crossbars. Above and below the panel are moldings enriched by bands of raised rosettes and leaf ornamentations in gold on a blue ground. The base is molded.

Height, 3 feet $3\frac{1}{4}$ inches; length, 6 feet $5\frac{3}{4}$ inches; depth, 2 feet $7\frac{1}{2}$ inches.

(Illustrated)

Note: The design of this cassone is attributed to Pollaiuolo (1429-1496).



★ No. 439. FIFTEENTH CENTURY FLORENTINE PAINTED AND GILDED CASSONE, OR MARRIAGE COFFER

P. W. French.

440—FIFTEENTH CENTURY FLORENTINE PAINTED AND GILDED CASSONE, OR MARRIAGE COFFER

7200"

Sarcophagus-shaped, with hinged molded and domed lid. The front is decorated in raised and painted "pastille" or composition work, on a gold background with an allegorical subject of "The Rape of Proserpine." Pluto is seen seizing Proserpine in his arms, while her maidens flee lamenting. On the right stands Pluto's chariot, drawn by two horses and attended by demons blowing trumpets. In the background is a landscape with trees. This subject is flanked by two winged sphinxes, holding small shields in red with gold crossbars. Above and below the panel are moldings enriched by bands of raised rosettes and leaf ornamentations in gold on a blue ground. The base is molded.

Height, 3 feet 2½ inches; length, 6 feet 5¾ inches; depth, 2 feet 7½ inches.

(Illustrated)

Note: The design of this cassone is attributed to Pollaiuolo (1429-1496).

441—SIXTEENTH CENTURY NORTH ITALIAN WALNUT CENTER TABLE

Green Rose.

2700"

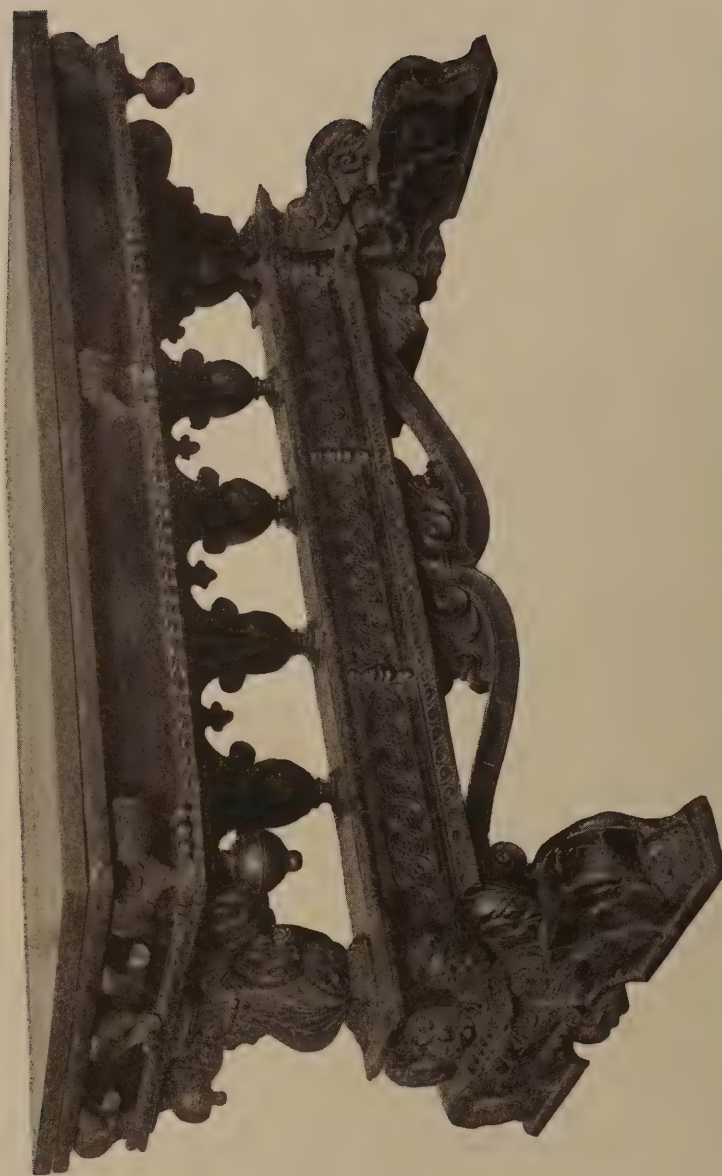
Oblong plain top, with two draw-leaves, on deep apron inlaid in lighter-colored woods, with lozenge-shaped medallions, separated by carved voluted modillion-shaped brackets which rest on molding carved in an imbricated pattern. At the four angles of this apron are turned ball pendants and at either end square baluster-shaped legs richly carved with acanthus leaves and resting on a heavy molded longitudinal brace enriched with a paneled guilloche pattern and applied spindles and supporting an arcade of four turned squat pear-shaped columns and two half-columns with scrolled arches. This brace is finished beneath with a pierced honeysuckle carved and voluted apron, and at the ends by square dies carved with masks, and rests upon two transverse supports carved with volutes and detached acanthus-leaf bracketings.

Height, 2 feet 9½ inches; length, 5 feet 5½ inches; width, 3 feet 3½ inches.

(Illustrated)



No. 440. FIFTEENTH CENTURY FLORENTINE PAINTED AND GILDED CASSONE, OR MARRIAGE COFFER



No. 441. SIXTEENTH CENTURY NORTH ITALIAN WALNUT CENTER TABLE



No. 442. FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CASSONE

2200" *Arnold Seligman*
442—FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CASSONE

Rectangular shape. The domed and molded hinged lid is inlaid in lighter-colored woods with a geometrical patterning. The front is formed as a molded panel surrounded by bands of inlay; the front angles are supported by two double voluted, rosetted and acanthus-leaf carved consoles and the plinth of the molded base is inlaid with a patterning of geometrical medallions.

Height, 2 feet 11½ inches; length, 6 feet 8 inches; width, 2 feet 4¼ inches.

(Illustrated)

2300" *Arnold Seligman*
443—FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CASSONE

Rectangular shape. The domed and molded hinged lid is inlaid in lighter-colored woods with a geometrical patterning. The front is formed as a molded panel surrounded by bands of inlay; the front angles are supported by two double voluted, rosetted acanthus-leaf carved consoles and the plinth of the molded base is inlaid with a patterning of geometrical medallions.

Height, 2 feet 11½ inches; length, 6 feet 8 inches; width, 2 feet 4¼ inches.

3200" *Miss Barr*
444—SIXTEENTH CENTURY FLORENTINE WALNUT DRAW TABLE

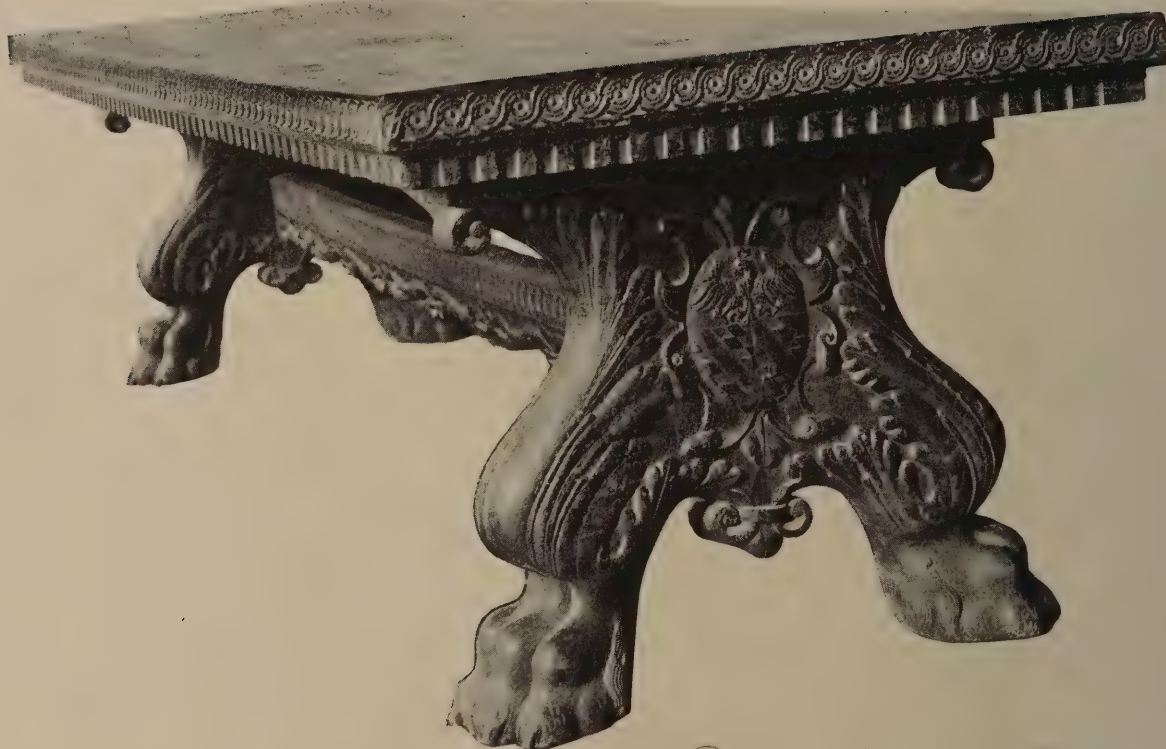
Plain oblong top, with two drawer leaves. The apron is curved and carved with bold gadroonings, with acanthus leaves at the angles and the centers of the sides and ends. The two heavy legs are lyre-shaped and richly carved in a design of three caryatid figures. That in the center, with a woman's face and breast, terminates in voluted feet and is surrounded by a festoon of fruits and leaves, while those at the side have grotesque heads, and terminate in large ball and lions' paw feet, the lower parts being formed of scrolled and acanthus-leaf carved brackets. The heavy molded base-rails are carved with winged grotesque masks flanked by voluted acanthus-leaf carved ends. The broad horizontal brace is molded and fluted and supports a central figure-shaped, scrolled and voluted bracket ending in lions' paw feet. This is flanked by two half brackets of similar design.

Height, 38 inches; length, 60 inches; width, 36 inches.

(Illustrated)



No. 444. SIXTEENTH CENTURY FLORENTINE WALNUT DRAW TABLE



Miss R. B. - Lorenz Agens

★445—SIXTEENTH CENTURY TUSCAN WALNUT LARGE CENTER
TABLE

Heavy oblong top, with molded edge, the upper member carved in a pattern of guilloche, the lower member with enriched dentels. The lyre-shaped legs are exceptionally heavy and richly carved with bold acanthus-leaf volutings enclosing oval cartouches carved with a coat-of-arms and terminating in lions' paws; the square longitudinal brace is fluted.

Height, 2 feet 7½ inches; length, 9 feet 6¼ inches; width, 3 feet 2½ inches.



No. 446. FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CASSONE

Arnold Seligman

446—FIFTEENTH CENTURY FLORENTINE INLAID WALNUT CASSONE

Rectangular shape, with flat molded hinged lid. The front is richly inlaid in woods of various colors with an allegorical subject of a Cupid standing upon a dolphin's back in a chariot drawn by a unicorn. At the front of the entrance to a castle stands a centaur armed with a club, evidently awaiting them and prepared to contest their advance. In the center is a coat-of-arms mantled with acanthus-leaf scrollings. The panel is surrounded by a broad border inlaid in a pattern of conventional leaves and is flanked by two vertical panels of vases, candelabra, flowers and leaves. The ends are inlaid with figures of winged Cupids and the plinth of the molded base is inlaid in a geometrical patterning.

Height, 3 feet 2½ inches; length, 7 feet 1¾ inches; width, 2 feet 6¼ inches.

(Illustrated)

447—SIXTEENTH CENTURY SIENESE PAINTED ARMOR CABINET

Siene
Rectangular shape. Molded cornice and frieze painted on a dark blue ground, in gold lettering, with a Latin inscription: "Non bacche sed gradivo Marti dichatu." The body is divided into four large doors with single longitudinal molded panels, painted on white grounds with elaborate grotesqueries of scrolls, birds and trophies, in color, the two outside panels having coats-of-arms supported by Amorini. These doors are flanked by two pilasters with painted capitals and bases and shafts painted in designs of candelabra on black grounds. The sides are paneled with carved moldings.

Height, 6 feet 6 inches; width, 7 feet.

(Illustrated)

Note: This remarkable piece of furniture was painted by Antonio Brazzi, known as "Il Sodoma."



No. 447. SIXTEENTH CENTURY SIENESE PAINTED ARMOR CABINET



N. N. Seaman Acq.

448—FOURTEENTH CENTURY VENETIAN CARVED WALNUT COFFER

Rectangular shape, with hinged lid. The front and ends are richly carved with a Gothic arcading of six round arches supported on carved pillars with molded bases. From the capitals of these pillars spring inner crocketed and trefoil-finialed arches, and the spaces below are filled with Gothic tracery. In the center is a narrower arched recess occupied by a shield hanging to a conventional tree. The plinth of the base is carved with a pattern of conventionalized trunks of trees. Wrought-iron lock.

Height, 3 feet; length, 8 feet 1 inch; depth, 2 feet 1½ inches.

Dinner Bros.

449—SIXTEENTH CENTURY TUSCAN WALNUT BENCH

Rectangular shape. Straight back, with molded top divided into one square and two oblong molded panels. The straight pedestal arms are carved in the fronts with scrolled female masks. The seat front is paneled, carved with a bead and reel, and incurves to a molded base. The whole stands upon a platform base.

Height, 3 feet 7¼ inches; length, 8 feet 5½ inches; depth, 1 foot 5¾ inches.

(Illustrated)



No. 449. SIXTEENTH CENTURY TUSCAN WALNUT BENCH



H. N. Harding

450—FOURTEENTH CENTURY UMBRIAN WALNUT MONASTERY LINEN CLOSET

1600⁰⁰— Rectangular shape. Richly molded and dentelled, cornice and frieze inlaid in colored woods with a scrolled design of flowers and foliage, supported by two wide fluted and astragalled pilasters with fluted and egg-and-dart capitals on either side. Between them are two large hinged doors, each one divided by molded stiles into eight panels enriched, in the centers, with lozenge-shaped inlaid medallion having a pattern of geometrical interlacements. The interior is fitted with shelves and the inner surfaces of the doors are divided by painted blue bands on a white ground, into eight panels, each occupied by a red, blue and yellow. Molded base. Brass drop handles and wrought-iron key lock furniture.

Height, 7 feet 1 inch; width, 7 feet 2½ inches.

L. Orselli

451—SIXTEENTH CENTURY TUSCAN WALNUT LOW-POST BED

700

Four turned posts at the angles, formed as fluted and astragalled columns, with acanthus-leaf capitals and bases, carved pineapple finials, on carved baluster-shaped legs with square feet. The headboard has an open arcading of five delicate turned columns supporting a shaped cresting, carved with bird-headed scrollings, and an oval cartouche with a crowned eagle displayed. The footboard is carved with acanthus-leaf volutes, and the ends and sides are molded.

Height, 5 feet 4 inches; length, 6 feet; width, 4 feet 6 inches.

(Illustrated)

452—LATE SIXTEENTH CENTURY ITALIAN CARVED AND GILT WALNUT LOW-POST BED

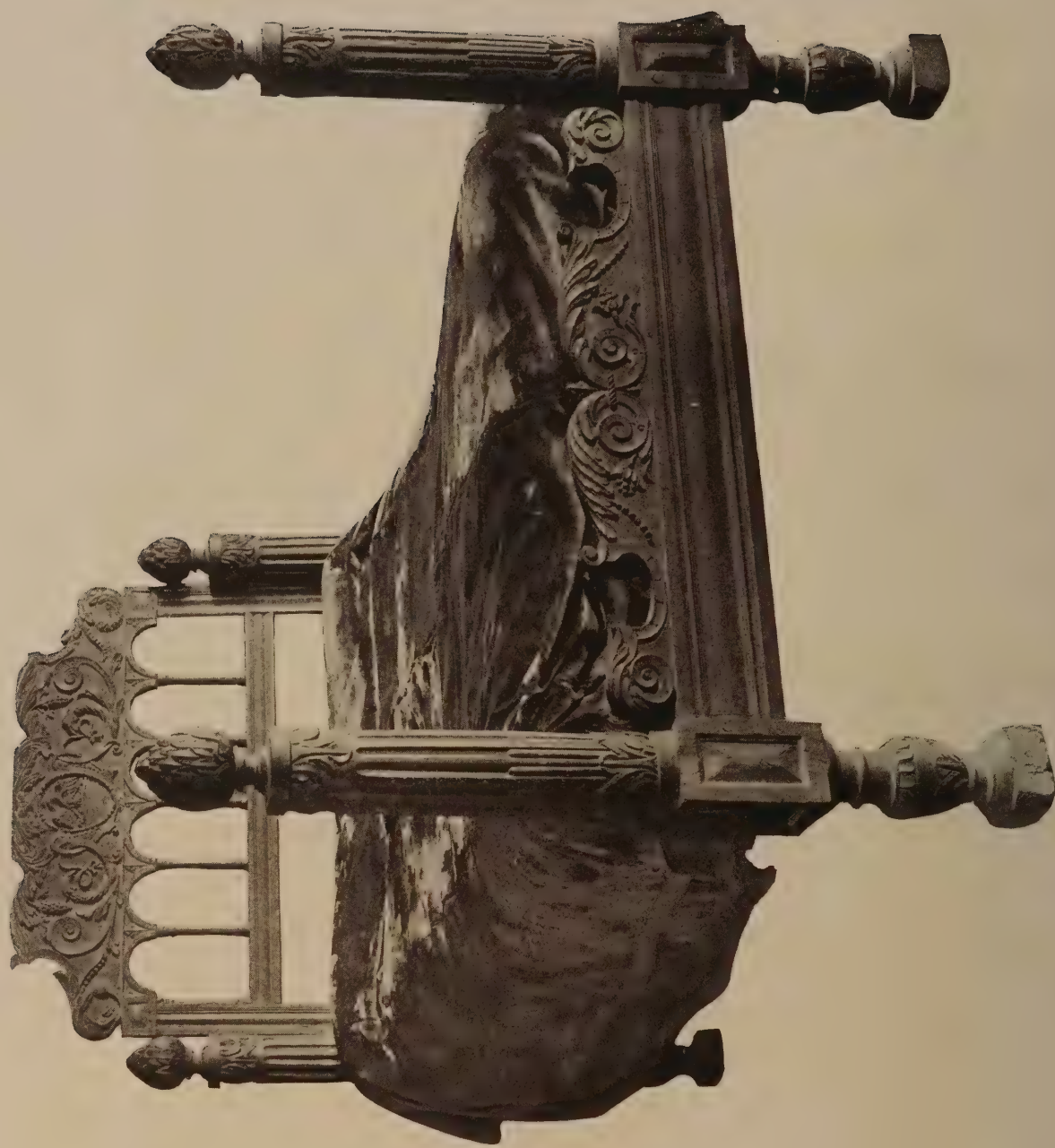
V. Brimmer

900

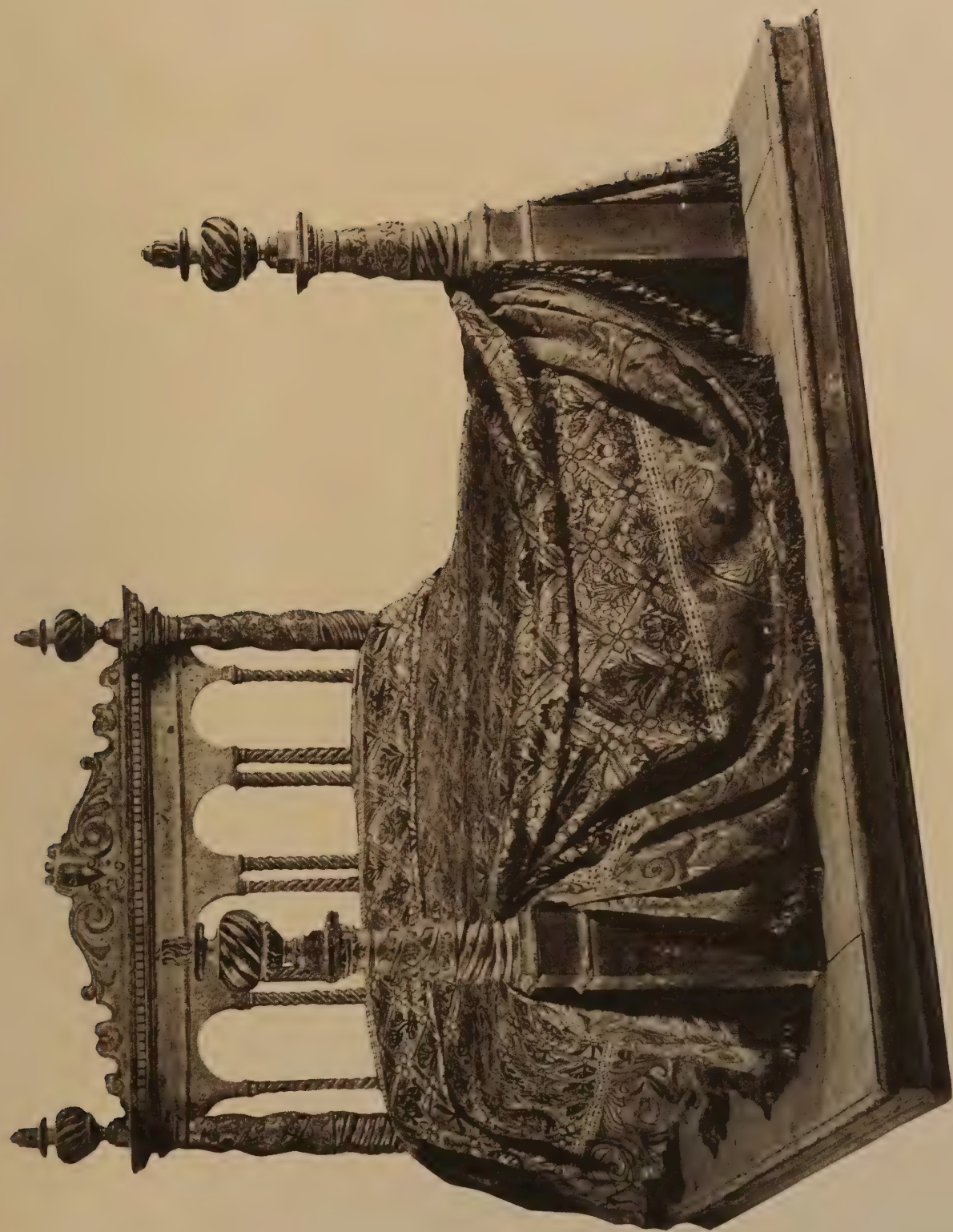
The foot-posts have molded and carved Corinthian capitals, molded bases, shafts enriched with spiral turnings and carvings, and are surmounted by spirally fluted vases ending in flames. The head-posts have turned capitals and spiral shafts enriched with carving, support the molded and dentelled cornice of the headboard, and terminate in "flamed" vases. The headboard cornice and the scrolled voluted and acanthus-leaf pediment are supported by a pierced arcading of four round arches on twin spirally turned columns. The posts rest on square pedestals and the sides and end are plain. Completely gilded.

Height, 5 feet 11 $\frac{3}{4}$ inches; length, 7 feet 6 inches; width, 5 feet 3 $\frac{1}{4}$ inches.

(Illustrated)



No. 451. SIXTEENTH CENTURY TUSCAN WALNUT LOW-POST BED



No. 452. LATE SIXTEENTH CENTURY ITALIAN CARVED AND GILT WALNUT LOW-POST BED

Samuel W. Hamilton

453—FIFTEENTH CENTURY FLORENTINE INLAID WALNUT DAIS BED

6600—The bed proper has a rectangular headboard, with a molded and dentelled cornice, a frieze with a lozenge-shaped inlay, and is divided into eight molded panels by stiles inlaid with lines in a geometrical interlacement. The footboard has a molded cornice, a band of inlay, and is divided into four molded panels with stiles inlaid in geometrical interlacements. The high dais on which the bed stands has its end and sides divided into molded panels with inlaid stiles.

(*Illustrated*)

Note: This characteristic type of bed was used in Italy, especially in Tuscany, during the late fourteenth and early fifteenth centuries.



No. 453. FIFTEENTH CENTURY FLORENTINE INLAID WALNUT DAIS BED

Miss Paul

454—FOURTEENTH CENTURY TUSCAN WALNUT SACRISTY CUPBOARD

4300 ✓

Rectangular shape, divided horizontally into two portions. The upper one, with a molded cornice, is divided into fifteen drawers with square molded panel fronts enriched with diamond-shaped medallions of inlay, in the centers of which are swinging ring handles of bronze. The lower portion, which projects forward with a molded top, is divided into closets with ten hinged doors, the fronts of which have two molded sunk panels and swinging ring handles of bronze, in the center of the transverse stiles. There is a molded foot and the cupboard stands upon a molded platform base.

Height, 5 feet 2¼ inches; length, 15 feet 4 inches; depth, 2 feet 11¾ inches.

(Illustrated)



No. 454. FOURTEENTH CENTURY TUSCAN WALNUT SACRISTY CUPBOARD

Louis G. Barrili

454A—FIFTEENTH CENTURY SIENESE CARVED AND GILT WOOD
FRAME (*By Barrili of Siena: XVth Century*)

310000

Rectangular shape. The deep molded frieze is dentelled and carved with water leaves, egg-and-dart patterning and flutings; the frieze is carved in very high relief with a design of gryphons, candelabra and cherubim, and the molded architrave is carved in an egg-and-dart pattern, a Greek fret and flutings. The cornice and frieze are supported on two Corinthian pilasters, their capitals carved with pierced volutes and scrolled acanthus leaves, their paneled shafts carved in high relief with an arabesque design of masks, winged gryphons, acanthus-leaf voluted scrolling, husk pendants and winged caryatid figures, and the bases are molded. Below is a sub-base molded, and carved above with a bead-and-reel and below with an egg-and-dart pattern, the space between being richly carved in a pattern of circular medallions, the center one enclosing the sacred monogram I.H.S., those on either side children's faces. Between are winged dragons terminating in voluted scrollings of acanthus leaves. The ground of the frieze is painted in blue; all else is gilded over a red ground.

Height, 7 feet 7½ inches; width, 6 feet 2 inches; depth, 1 foot 2 inches.

(Illustrated)

Note: Barrili, who is the sculptor of a frame in the Villa Pia Collection, was one of the most famous of Sienese carvers in wood, and is especially known by the elaborate picture frames he designed and carved, of which this is a typical example.



BY BARRILI OF SIENA

NO. 454A. FIFTEENTH CENTURY SIENESE CARVED AND GILT WOOD FRAME



DAVANZATI PALACE: GREAT HALL—THIRD FLOOR

FOURTH AFTERNOON'S SALE

FRIDAY, NOVEMBER 24, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 455 to 609, inclusive

FURNITURE OF THE FIFTEENTH, SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

455—EIGHTEENTH CENTURY ITALIAN SALT BOX

J. Kerr Branch

20 " Circular form, decorated with a "chip-carved" pattern and with a square hanger.

Height, 5½ inches.

456—EIGHTEENTH CENTURY ITALIAN WALNUT SALT BOX

Mrs Jonathan

27 " Square box, with rising pointed hanger carved with a rosette of whorls. The front of the box is carved with a leaf rosette and the sloping lid is hinged with loops of cord.

Height, 8¾ inches.

457—EIGHTEENTH CENTURY BOLOGNESE WALNUT SALT BOX

J. Kerr Branch

40 " Square box, with sloping hinged lid, shaped, pierced and carved rising hanger above drawer beneath and molded base. The box and drawer front are decorated with raised shaped panels and with the incised date "1761."

Height, 12¼ inches.



Mr. James

458—SIXTEENTH CENTURY ITALIAN WALNUT KITCHEN MILL

30°

Turned body, of squat baluster design, on a square base, with drawer on one side. Iron grinding crank, with turned wooden handle.

Height, 13 inches.

In Kerr Branch

459—SIXTEENTH CENTURY ITALIAN CARVED WALNUT BELLOWS

00°

Circular body, with handles carved with acanthus leaves and fluted baluster-shaped nozzle ending in an iron pipe. The body is carved with a wreath of laurel leaves enclosing a circular scrolled cartouche with a beaded edge. The sides are of leathern folds.

Length, 21 $\frac{1}{4}$ inches.

230⁰⁰
460—SIXTEENTH CENTURY ITALIAN WALNUT PESTLE AND MORTAR *Cardi Delasso*

Mortar formed as a molded and fluted column on a spreading fluted base, with a scrolled double-loop handle at one side. The pestle is of cylindrical shape, with ball-shaped handle.

Height, 29 $\frac{1}{4}$ inches.

461—SEVENTEENTH CENTURY ITALIAN WALNUT BOOK REST *G. M. Girard*

60⁰⁰
Tablet-shaped, with broken pedimented top enclosing a carved coat-of-arms and supported by voluted shaped pilasters. Carved and voluted book-ledge and folding support.

Height, 9 $\frac{3}{4}$ inches; length, 10 $\frac{1}{2}$ inches.

462—SEVENTEENTH CENTURY ITALIAN WOODEN HATRACK *Mr. James*

23⁰⁰
Lozenge-shaped back, with semicircular hat-holder. Fronts carved with rosettes, stars and the initials "F. B." Traces of gilding.

Height, 14 $\frac{1}{2}$ inches.

463—SEVENTEENTH CENTURY ITALIAN HANGING HATRACK *L. Gralli*

32⁰⁰
Lozenge-shaped back, with semicircular projecting hat-holder. Fronts carved with a vase of conventional scrolled flowers, the name "Filippo Berari" and the date "(16)78."

Height, 15 $\frac{1}{2}$ inches.

464—SIXTEENTH CENTURY ITALIAN WALNUT PAPER PRESS *Mr. James*

160⁰⁰
Molded and fluted base, with two perpendicular screws at either side. On these revolve the carved wooden S-shaped plates by which pressure was applied. The upper surface of the stand is decorated with an incised medallion.

Height, 14 $\frac{1}{4}$ inches.

465—FIFTEENTH CENTURY UMBRIAN WOOD CASKET *L. Gralli*

115⁰⁰
Rectangular shape, with incurved domed and molded lid, below which is a modillioned course. Decorated in "graffito" work, on a dotted ground, with a design of Gothic floral scrollings and gilded over a red ground.

Height, 7 inches; length, 22 $\frac{1}{2}$ inches.



M. James

466—FOURTEENTH CENTURY UMBRIAN WOODEN COFFER

50" Oblong shape, with hinged, gabled lid. The sides, ends and lid are decorated with vertical rows of shield-shaped depressions painted with various coats-of-arms, among which the Lilies of France and Lion of England frequently recur. These rows are separated by half-round ribbings of wrought iron.

Height, $6\frac{3}{4}$ inches; length, $20\frac{3}{4}$ inches; width, 6 inches.

M. Baumgarten Leo

467—SEVENTEENTH CENTURY ITALIAN WALNUT SMALL BOOK REST

+ 10" Rectangular frame, formed of turned spindles, (with adjustable leg and back and turned book supports.

Height, 8 inches; length, 12 inches.

Grand Belasco

468—SEVENTEENTH CENTURY ITALIAN WALNUT SMALL BOOK REST

75" Desk-shaped, with incised ornamentation of lozenge-shaped medallions and interlacements. The sides have molded panels and the front forms a shaped projecting ledge. On molded base. Moldings and incised lines gilded.

Height, $6\frac{1}{4}$ inches; length, 17 inches; width, 9 inches.

Miss R. H. Lorena Agnew

469—EIGHTEENTH CENTURY ITALIAN WALNUT WORK TABLE

55" Oblong top, with plain molded apron and four spirally turned legs with turned bell-shaped feet, turned side rails and spirally turned longitudinal stretchers with turned finials.

Height, $23\frac{1}{2}$ inches; length, $32\frac{3}{4}$ inches; width, $22\frac{1}{4}$ inches.



470—SIXTEENTH CENTURY TUSCAN WALNUT HATRACK

Rectangular table shaped. Molded carved and dentelled cornice, with a deep frieze, forming the hatrack, divided into six molded panels occupied by carved quatrefoiled leaf ornamentations with turned hat-pegs projecting from the centers. Molded and carved base and carved mask shaped side-brackets.

Height, $10\frac{3}{4}$ inches; length, 3 feet 7 inches.

471—FOURTEENTH CENTURY ITALIAN CASKET

Rectangular shape, with domed hinged lid. Decorated in "pastiglia" or gesso-like composition with raised designs, the lid with two ladies in a walled garden and a knight on horseback, the front with a man and woman embracing, and a standing figure of a man, the sides and back with heraldic birds. All on grounds of a dotted pattern, gilded and colored. Loop handle, hasp, back plate and angle pieces of wrought iron.

Height, $6\frac{1}{4}$ inches; length, $10\frac{1}{4}$ inches.

Note: Such caskets as these, containing jewelry or other valuables, were presented to brides.

472—SIXTEENTH CENTURY ITALIAN CASKET

Rectangular shaped, with domed hinged lid. Covered with brown morocco leather, tooled and gilded in a design of panels occupied with cornucopiae and arabesque scrollings, one *semé* with large fleurs-de-lis. In front of the lid is a shield with a coat-of-arms. Wrought-iron hasp.

Height, $7\frac{1}{2}$ inches; length, $12\frac{1}{2}$ inches.

Mr. James

473—SIXTEENTH CENTURY ITALIAN WALNUT HATRACK

Back boldly carved in the form of a gadrooned vase surmounted by scrollings and with a turned knob forming the hatcher.

Height, 20½ inches.

Mrs. H. J. Copping

474—SEVENTEENTH CENTURY ITALIAN WALNUT SILK WINDER

Of spinning-wheel type, with turned wheel between two cylindrical supports and hook-shaped winding device. On circular stand with three turned spreading legs and treadle.

Height, 3 feet, 2¼ inches.

(Illustrated)

Mrs. Jonathan

475—SEVENTEENTH CENTURY ITALIAN WALNUT SILK WINDER

Pivoted adjustable winding reel on turned baluster-shaped stem, with three turned legs on turned and finialed "bell" feet.

Height, 3 feet 11½ inches.

(Illustrated)

J. Kerr Branch

476—SEVENTEENTH CENTURY ITALIAN WALNUT SPINNING WHEEL

Spinning wheel with all attachments, including the long pointed distaff with pierced pear-shaped distaff and small drawer. On four slender spreading turned legs and four turned feet, with spindled gallery above and spindled foot-rest.

Height, 2 feet 2¾ inches.

(Illustrated)

Note: This spinning wheel is interesting owing to its absolutely perfect state of preservation as well as its exceptional patina.



474



476



475

No. 474. SEVENTEENTH CENTURY ITALIAN WALNUT SILK WINDER
 No. 475. SEVENTEENTH CENTURY ITALIAN WALNUT SILK WINDER
 No. 476. SEVENTEENTH CENTURY ITALIAN WALNUT SPINNING WHEEL



477



478

N. W. Seaman Agent

477—SEVENTEENTH CENTURY ITALIAN BEECHWOOD RUSH-BOTTOMED
CHAIR

75⁰⁰ Square backs, with square side supports, shaped back-rail carved with rosette, horizontal splat with turned spindles, straight legs and rush-bottomed seat.

J. Kerr Branch

478—SEVENTEENTH CENTURY ITALIAN BEECHWOOD RUSH-BOTTOMED
CHAIR

75⁰⁰ Square back, with square side supports, shaped back-rail carved with rosette, horizontal splat with turned spindles, straight legs and rush-bottomed seat.

N. W. Seaman Agent

479—SEVENTEENTH CENTURY ITALIAN BEECHWOOD RUSH-BOTTOMED
CHAIR

100⁰⁰ Square back, with square side-supports, shaped back-rail carved with rosette, horizontal splat with turned spindles, straight legs with square front rails and rush seat.



480—TWO SEVENTEENTH CENTURY ITALIAN BEECHWOOD RUSH-
BOTTOMED CHAIRS *H. D. Topping*

70 00 Square backs, with square side supports, shaped back-rail and horizontal splats with turned spindles, straight legs and rush-bottomed seats.

481—TWO SEVENTEENTH CENTURY ITALIAN BEECHWOOD RUSH-
BOTTOMED CHAIRS *Kerr Branch*

6 50 Square backs, with square side supports, shaped back-rail and horizontal splats with turned spindles, straight legs and rush-bottomed seats.

482—SEVENTEENTH CENTURY ITALIAN BEECHWOOD RUSH-BOTTOMED
CHAIR *Mrs. M. L. Lewis*

20 00 Square back, with square side supports, shaped back-rail and horizontal splat with turned spindles, straight legs and rush-bottomed seat.



Carl N. Hamilton

483—FIFTEENTH CENTURY ITALIAN WALNUT "TYROLEAN" CHAIR

250"

Shaped and pierced back, decorated with shallow carvings of a geometrical design and with incised circles. The seat is decorated in a similar manner, its front edge being carved in a chip-carving pattern, as are also the straight, spreading square legs and the square front rail.

Green Bros.

484—EARLY SIXTEENTH CENTURY TUSCAN WALNUT CHAIR

77 1/2"

Sgabello character. Fan-shaped back, divided vertically into two molded panels, with shaped, carved and scrolled head-rail. The front lyre-shaped leg is carved with acanthus-leaf scrollings closing a carved rosette.



485—FIFTEENTH CENTURY TUSCAN WALNUT CHAIR

Green Cross.
Sgabello character. Fan-shaped back, divided vertically into two molded panels and with a projecting shaped head-rail carved with rosettes and the coat-of-arms of the Della Bella family. The octagonal seat has a square box support with paneled sides, and the front lyre-shaped leg is carved with volutes and acanthus leaves. On a molded base and bracket feet.

486—SIXTEENTH CENTURY BOLOGNESE WALNUT CHILD'S CHAIR

Miss H. J. Topping
Straight back in two divisions, with carved finials, straight arms and straight square legs, the front ones connected by a carved footboard.

120"



Mrs. H. J. Topping

487—TWO SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIRS

900

Straight backs, with square side supports ending in turned finials and with plain horizontal splats supporting, by arcades of four turned spindles, shaped top rails carved with the coat-of-arms of the Vitelli di Città di Castello family surmounted by a bishop's hat. The straight arms are supported on turned columns, the straight legs are square, the broad front rails are pierced in a geometrical design and the side and back rails are square. Remarkable patina due to age.

A. Rudert Agent

488—TWO SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIRS

700

Similar to the preceding.

A. Ruders Agent
489—TWO SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIRS

650 " Straight backs, with square side supports ending in turned finials and with plain horizontal splats supporting, by arcades of four turned spindles, shaped top-rails carved with the coat-of-arms of the Vitelli di Città di Castello family, surmounted by a bishop's hat. The straight arms are supported on turned columns, the straight legs are square, the broad front-rails are pierced in a geometrical design and the side and back rails are square. Remarkable patina due to age.

A. Ruders Agent
490—TWO SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIRS

800 " Similar to the preceding.

Wm. Baumgarten Co.
491—TWO SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIRS

750 " Straight backs, with square side supports ending in turned finials and with plain horizontal splats supporting, by an arcade of four turned spindles, shaped top rails carved with the coat-of-arms of the Vitelli di Città di Castello family, surmounted by a bishop's hat. The straight arms are supported on turned columns, the straight legs are square, the broad front-rails are pierced by a geometrical design and the side and back rails are square. Remarkable patina due to age.

H. E. Canessa
492—TWO SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIRS

700 " Similar to the preceding.

A. Ruders Agent
493—TWO SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIRS

750 " Straight backs, with square side supports ending in turned finials and with plain horizontal splats supporting, by arcades of four turned spindles, shaped top-rails carved with the coat-of-arms of the Vitelli di Città di Castello family, surmounted by a bishop's hat. The straight arms are supported on turned columns, the straight legs are square, the broad front-rails are pierced in a geometrical design and the side and back rails are square. Remarkable patina due to age.

A. Ruders Agent
494—TWO SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIRS

750 " Similar to the preceding.

G. E. Carusa

495—TWO SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIRS

750 "

Straight backs, with square side supports, ending in turned finials and with plain horizontal splats supporting, by arcades of four turned spindles, shaped top rails carved with the coat-of-arms of the Vitelli di Città di Castello family, surmounted by a bishop's hat. The straight arms are supported on turned columns, the straight legs are square, the broad front rails are pierced in a geometrical design and the side and back rails are square. Remarkable patina due to age.

Inven Bros.

496—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

800 "

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight carved arms terminating in carved rosetted scrolls; shaped back, with incised shield in center and straight base-rails.

Inven Bros.

497—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

450 "

Similar to the preceding.

Inven Bros.

498—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

550 "

Curved sides and legs of eight interlacing square supports pivoted so as to fold. Straight scrolled arms, with carved rosettes. Shaped back, with incised shield.

ms. A. Nathan

499—SIXTEENTH CENTURY ITALIAN WALNUT CHAIR

1750 "

Straight back, divided into four raised panels by molded stiles. Turned legs and front rail, with molded side rails and stretched wooden seat with molded edge.

G. E. Carusa

500—FIFTEENTH CENTURY ITALIAN WALNUT ENCLOSED CHAIR

250 "

Closed on three sides by the back and arms, the former decorated with lozenge-shaped rosetted panels, the latter scrolled. The seat is formed as a paneled box.

501—SIXTEENTH CENTURY ITALIAN WALNUT SMALL "SAVONAROLA"
CHAIR *Queen Bros.*

630"

Curved sides and legs formed of eight interlacing square supports pivoted so as to fold. Straight arms, scrolled and rosetted and shaped back with an incised shield in the center.

Note: Chairs of this size are rarely met with.

502—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR *B. E. Cameron*

275"

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight scrolled arms, shaped back and straight base-rails.

503—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR *Queen Bros.*

1950"

Curved sides and legs formed of nine square interlacing supports pivoted so as to fold. Straight arms, with bell-shaped ends, shaped backs and straight base-rails.

504—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

1400"

Curved sides and legs formed of seven square interlacing supports pivoted so as to fold. Straight scrolled arms carved with rosettes, shaped back with incised shield in center, and straight base-rails.

505—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR *A. Andersson*

500"

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight arms with scribed lines; shaped back, decorated with dotted ground and straight base-rails.

506—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR *Queen Bros.*

950"

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight arms, with scrolled ends carved with rosettes, shaped backs and straight base-rails.

507—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

1500"

Curved sides and legs of nine square interlacing supports pivoted so as to fold. Straight scrolled arms carved with rosettes; shaped back, with incised shield in center and straight base-rails.



R. A. Plimpton

508—SIXTEENTH CENTURY ITALIAN IRON AND BRASS FALD-STOOL

Wrought-iron feet, with rounded corners. Two arms of bronze, formed of turned baluster-shaped uprights terminating in large balls and connected by two turned bronze cross-pieces. Curved seat, with old red velvet cushion and silk fringe. Around the ball finials is engraved: "Celsus Americus Turcus. A Senis Romanus Abbaa 1601 + D".

2860 "



Mrs. Keller

509—SIXTEENTH CENTURY ITALIAN WALNUT PRIE-DIEU CHAIR

Back with carved side supports and sloping top-rail serves as a prie-dieu. The shaped legs are crossed and connected by turned rails. The seat is of old red velvet.

550 °c



G. E. Carlessa

510—TWO SEVENTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

High square back, with carved and gilded acanthus-leaf finials. Straight molded arms on square supports, square legs and square side-rails. Covered with old leather secured with large brass-headed nails.

550°



James F. Ballard

511—TWO SIXTEENTH CENTURY ITALIAN WALNUT LEATHER-
COVERED CHAIRS

530

High square backs, with square side supports and carved and gilded acanthus-leaf finials. Square legs, with shaped and pierced bracket seat supports and square side-rail. Seats and backs covered with old leather, with a gilt-tooled border around the backs. Fastened with contemporary large brass-headed nails.

Mrs. N. M. N. Keeler

512—TWO SIXTEENTH CENTURY ITALIAN WALNUT LEATHER-
COVERED CHAIRS

500

Similar to the preceding.



Nm. Baumgarten Co.

513—SEVENTEENTH CENTURY ITALIAN WALNUT LARGE ARMCHAIR

High straight back, with large pierced and gilded scrolled finials. Carved, molded and scrolled arms on turned baluster-shaped supports. Turned front and legs and base-rails ending in lions' paws. The seat and back are covered with red old velvet with wide border of woven and gold braid. There is a deep skirting around the seat of red velvet edged with gold braid.

425.00

Height, 4 feet 11 inches; width, 2 feet 5½ inches.

Note: This chair has an extra tooled leather cover of the epoch.

514—SEVENTEENTH CENTURY ITALIAN WALNUT LARGE ARMCHAIR

Similar to the preceding.

P. N. French Co.

425.00

Note: This chair has an extra tooled leather cover of the epoch.



P. W. French & Co.

515—SEVENTEENTH CENTURY ITALIAN WALNUT LARGE ARMCHAIR

High straight back, with large pierced and gilded scrolled finials. Carved, molded and scrolled arms on turned baluster shaped supports. Turned front and legs and base-rails ending in lions' paws. The seat and back are covered with red old velvet with wide borders of woven gold braid. There is a deep skirting around the seat of red velvet edged with gold braid.

+ 25⁰⁰

Height, 4 feet 11½ inches; width, 2 feet 5½ inches.

Note: This chair has an extra tooled leather cover of the epoch.

P. W. French & Co.

516—SEVENTEENTH CENTURY ITALIAN WALNUT LARGE ARMCHAIR

Similar to the preceding.

+ 25⁰⁰

Note: This chair has an extra tooled leather cover of the epoch.

517—SEVENTEENTH CENTURY ITALIAN WALNUT LARGE ARMCHAIR

+ 25⁰⁰ High straight back, with large pierced and gilded scrolled finials. Carved, molded and scrolled arms on turned baluster-shaped supports. Turned front and legs and base-rails ending in lions' paws. The seat and back are covered with red old velvet with wide borders of woven gold braid. There is a deep skirting around the seat of red velvet edged with gold braid.

Height, 4 feet 11½ inches; width, 2 feet 5½ inches.

Note: This chair has an extra leather cover of the epoch.

518—SEVENTEENTH CENTURY ITALIAN WALNUT LARGE ARMCHAIR

+ 25⁰⁰ Similar to the preceding.

Note: This chair has an extra leather cover of the epoch.

519—SEVENTEENTH CENTURY ITALIAN WALNUT LARGE ARMCHAIR

+ 25⁰⁰ High straight back, with large pierced and gilded scrolled finials. Carved, molded and scrolled arms on turned baluster-shaped supports. Turned front and legs, and base-rails ending in lions' paws. The seat and back are covered with red old velvet with wide borders of woven gold braid. There is a deep skirting around the seat of red velvet edged with gold braid.

Height, 4 feet 11½ inches; width, 2 feet 5½ inches.

Note: This chair has an extra leather cover of the epoch.

520—SEVENTEENTH CENTURY ITALIAN WALNUT LARGE ARMCHAIR

+ 25⁰⁰ Similar to the preceding.

Note: This chair has an extra leather cover of the epoch.

521—SEVENTEENTH CENTURY ITALIAN WALNUT LARGE ARMCHAIR

+ 25⁰⁰ High straight back, with large pierced and gilded scrolled finials. Carved, molded and scrolled arms on turned baluster-shaped supports. Turned front and legs, and base-rails ending in lions' paws. The seat and back are covered with red old velvet, with wide borders of woven gold braid. There is a deep skirting around the seat of red velvet edged with gold braid.

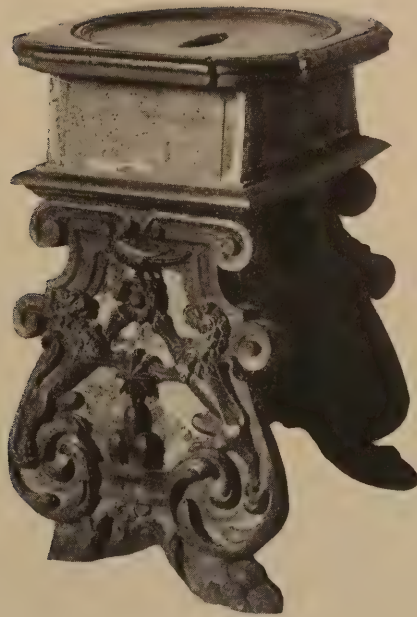
Height, 4 feet 11½ inches; width, 2 feet 5½ inches.

Note: This chair has an extra leather cover of the epoch.

522—SEVENTEENTH CENTURY ITALIAN WALNUT LARGE ARMCHAIR

+ 25⁰⁰ Similar to the preceding.

Note: This chair has an extra leather cover of the epoch.



Queen Proe

523—TWO FIFTEENTH CENTURY FLORENTINE WALNUT STOOLS

Of Sgabello form. The supports are carved and pierced in a design of bold scrollings enclosing two rampant lions which hold between them floral rosettes surmounted by birds; below are crests of a star resting upon a heraldic mountain. The feet are formed as lions' paws. The square seats, with circular depressions and pierced hand-holds for carrying, are supported on paneled plinths.

6000

524—TWO SIXTEENTH CENTURY ITALIAN WALNUT LEATHER-COVERED ARMCHAIRS

Es. London

High square backs, with small carved gilt finials. Straight chamfered arms on square supports, straight square legs and square side-rails. Covered in old leather, the backs tooled and gilded in a design of a central quatrefoiled medallion with smaller leaf-shaped medallions in the angles. Secured with large brass-headed nails and finished with a deep knotted fringe of red silk.

250



N. N. Seaman Agent

525—TWO SEVENTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

460⁰⁰—High straight backs, with carved acanthus-leaf finials, the head-rails carved with flowers and leaves and a coat-of-arms in the center, carved and pierced horizontal splats, straight molded arms on square supports, straight square legs, broad carved front-rails and shaped side-rails. Square wooden seats. The carving is picked out with gilding.



H. Johnson

526—FIFTEENTH CENTURY ITALIAN WALNUT SMALL CHAIR

Upper part of "Dante" chair type. The shaped wooden back carved with voluted scrolls, the arms shaped and the square arm supports carved. The seat is formed as a square box, with paneled fronts and sides on shaped bracket feet.

200

527—SIXTEENTH CENTURY ITALIAN APOTHECARY'S SCALES

Walnut stepped base in three divisions, with moldings above and below, and standing on four lions' paw feet. The scales are hung on a turned and floriated standard with a finial of scrolled ironwork, and consist of circular brass pans resting on projecting circular-topped brackets.

130

Height, 2 feet 4½ inches.

528—SIXTEENTH CENTURY ITALIAN WALNUT PEDESTAL

Rectangular shape, with molded and carved cornice and base. The front is decorated with a lozenge-shaped patterning inlaid with lighter-colored woods.

Sold with 714a

Height, 3 feet 8 inches; length, 2 feet 5 inches.



W. W. Seaman

529—SIXTEENTH CENTURY ITALIAN WALNUT WALL CABINET

260°

Rectangular form, with molded and dentelled cornice and molded base. The two hinged doors are glazed, the frames being decorated, in "pastille" composition, with a painted patterning of interlaced scrollings in relief.

530—SIXTEENTH CENTURY ITALIAN WALNUT WALL CABINET

260°

Similar to the preceding.

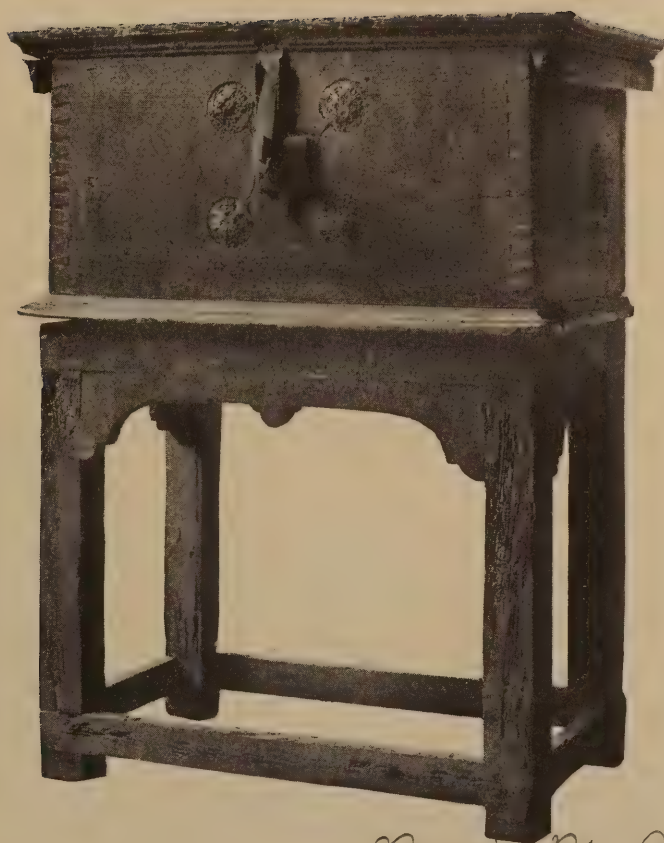
H. Johnson

531—SEVENTEENTH CENTURY ITALIAN WALNUT LINEN PRESS

130°

Formed of two square upright supports decorated with flutings with ebony inlays, applied ebony spindles, and ending in turned finials. These support an inlaid crossbar strengthened with a brass plate through which the wooden screw descends to a molded base, fitted with a drawer having a wooden knob.

Height, 2 feet 9 inches; width, 22 inches; depth, 19 inches.



Miss M. Almirall

532—FIFTEENTH CENTURY ITALIAN WALNUT COFFER AND STAND

300 ¹² Rectangular coffer. The interior of the hinged, molded and overlapping lid is inlaid with geometrical designs. The front of the coffer is bordered with bands of incised lines, and projecting diagonally from the corners of the wrought-iron lock are pierced and chased medallions of wrought iron sunk into the wood. The wrought-iron hasp is enriched with a chased patterning and at each end are swinging wrought-iron carrying handles. The stand has four straight square legs, a shaped apron and a square front rail.

Height, 3 feet 2½ inches; width, 2 feet 7½ inches; depth, 1 foot 5¾ inches.



A. Rader Agent

533—SIXTEENTH CENTURY VENETIAN WALNUT CENTER TABLE

875⁰⁰

Square, plain, heavy top with paneled apron, fitted in front with a single large drawer with two wooden knobs. Supported in the middle by a turned baluster-shaped pedestal to which converge from the angles four heavy shaped and voluted carved brackets supported on crouching lion-like animals on molded bases.

Height, 2 feet 8½ inches; length, 3 feet; width, 2 feet 10½ inches.



Queen Bros.

534—SIXTEENTH CENTURY UMBRIAN WALNUT CENTER TABLE

Oblong molded and dentelled top, with a deep apron carved in a bold rosetted pattern and divided, in front, into two drawers with fronts carved to correspond; wooden knobs. Lyre-shaped legs carved on the fronts, with large rosettes and shaped carved and keyed longitudinal brace. On shaped and carved rails ending in lions' paws.

Height, 32½ inches; length, 37 inches; width, 28 inches.

+ 100.00



535—EARLY SIXTEENTH CENTURY UMBRIAN WALNUT CENTER
TABLE

Mrs. Keller

5700 — Heavy octagonal top on square molded frame, with rounded corners, the apron of which is decorated with raised panels and fitted on one side with drawer having paneled front and wooden knob. Four turned baluster-shaped columns serve as legs and in the center is a pedestal turned to correspond. On square block feet and square molded cross stretcher.

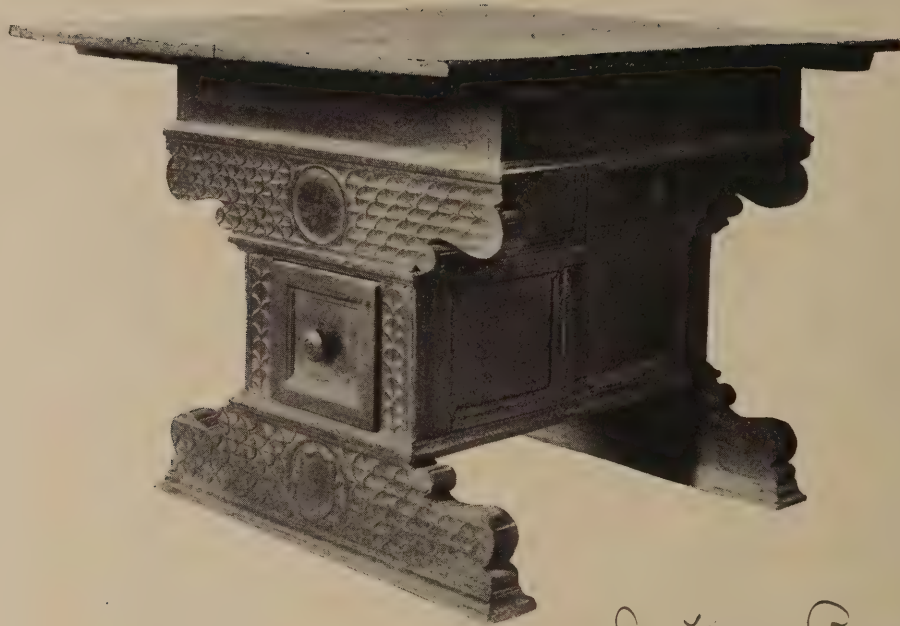
Height, 2 feet 7 inches; diameter, 4 feet 1 inch.



Mrs. Keller

1638⁰⁰
536—SIXTEENTH CENTURY FLORENTINE WALNUT CENTER TABLE
Octagonal molded top, with heavily molded apron, fitted with drawers with wooden knobs. This is supported on four voluted bracket legs meeting in the center, with a square molded pendant, and ending in lions' legs and paws. On an octagonal molded base.

Height, 3 feet; diameter, 4 feet 4¼ inches.

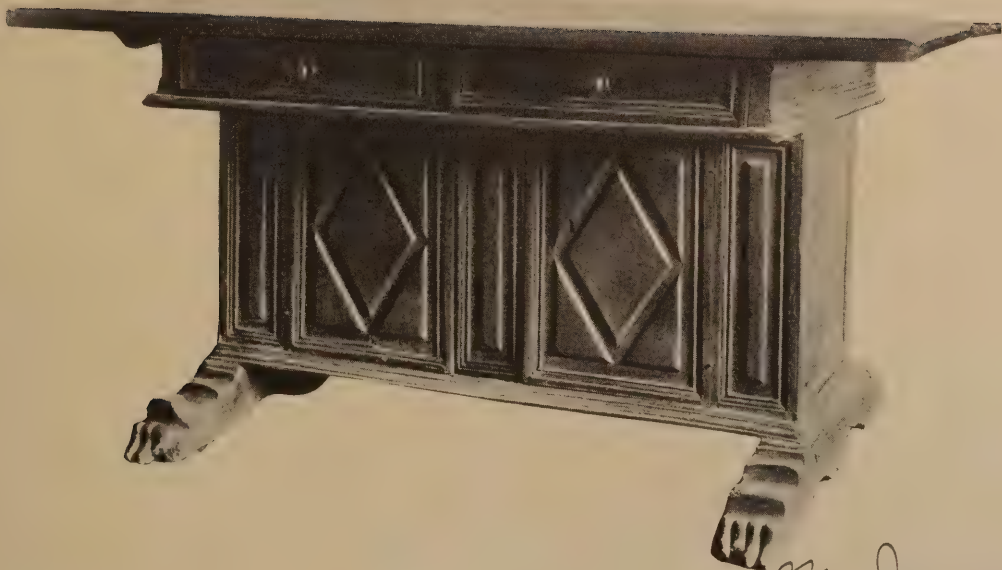


J. Kerr Branch

537—EARLY SIXTEENTH CENTURY TUSCAN WALNUT TABLE

750 "—
Square top, with plain apron; on square pedestal with shaped brackets carved in low relief with an imbricated pattern enclosing circular medallions. The projecting base-rails are shaped and carved in a similar manner, while the pedestal is fitted with two deep drawers having paneled fronts and wooden knobs.

Height, 2 feet 8 $\frac{3}{4}$ inches; length, 3 feet 8 $\frac{3}{4}$ inches; width, 3 feet 6 inches.



Mr. James

538—FIFTEENTH CENTURY FLORENTINE WALNUT CABINET TABLE

Rectangular shape. Oblong top, with surface inlaid with monogram and lozenges, the molded apron being fitted on one side with two drawers having turned wood knobs. The pedestal is formed as a rectangular cabinet, with two hinged doors having molded and lozenge-shaped raised panels divided by molded and raised panel of pilaster form. Molded base on projecting shaped base-rails terminating as lions' paws.

Height, 2 feet $9\frac{3}{4}$ inches; length, 5 feet $3\frac{3}{4}$ inches; depth, 3 feet $4\frac{1}{4}$ inches.

Mr. J. J. Goodwin

539—SIXTEENTH CENTURY FLORENTINE WALNUT PEDESTAL TABLE

Duodecagonal heavily molded top, on heavy vase-shaped turned pedestal, square molded base with incurved sides and carved lions' paw feet.

Height, 2 feet $7\frac{1}{2}$ inches; diameter, 4 feet 11 inches.



Inven Bros.

540—FIFTEENTH CENTURY VENETIAN WALNUT TABLE

3200" Oblong top, with molded and fluted edge and deep bowed and carved apron. The table stands on two lyre-shaped and scrolled supports, with scrolled and voluted base-rails, while there is a shaped longitudinal brace directly beneath the apron.

Height, 2 feet $8\frac{1}{4}$ inches; length, 4 feet $7\frac{1}{2}$ inches; width, 3 feet.

Miss M. Almirall

541—SIXTEENTH CENTURY ITALIAN INLAID WOODEN SETTLE

375" Rectangular shape. Back divided into three raised panels with a dented top molding. The seat formed as a box with hinged lid. Shaped arms and aprons and straight sloping legs.

Height, 3 feet $3\frac{1}{2}$ inches; length, 4 feet $11\frac{1}{4}$ inch.

Miss Louis P. Myers

542—SIXTEENTH CENTURY ITALIAN INLAID WOODEN SETTLE

300" Similar to the preceding.



543—FIFTEENTH CENTURY UMBRIAN WALNUT TABLE

Green Bros.

Of primitive character. Oblong plain top, with deep apron carved in a pattern of Gothic geometrical interlacements. The plain straight square legs rest on shaped base-rails of scrolled outline and are connected by a square keyed longitudinal brace.

410000

Height, 2 feet 7 inches; length, 4 feet 1/2 inch; width, 3 feet 4 1/2 inches.

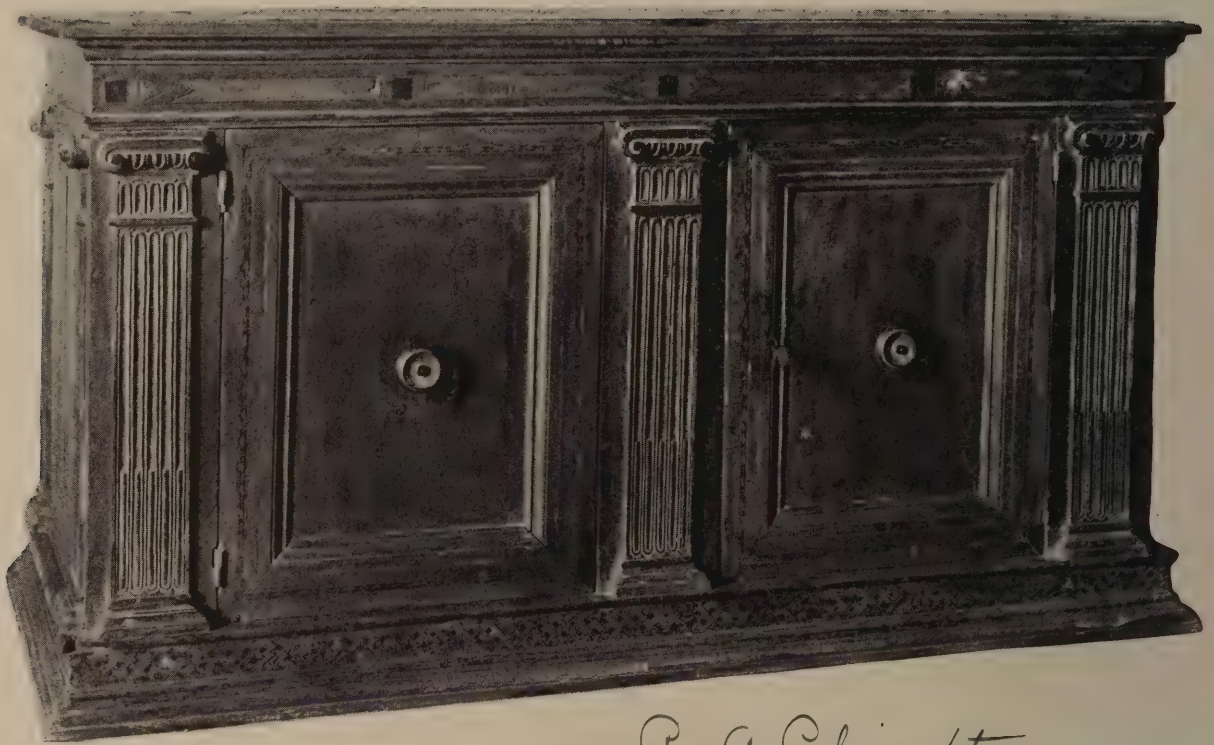
544—LATE SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

C. Daniels

Rectangular shape. The carved and molded cornice and frieze are supported by three modillioned and carved pilasters which divide the front into two hinged and paneled doors with bronze handles. In the frieze above is a long drawer, also with bronze handle. The molded and carved base is supported on four lions' paws.

52000

Height, 3 feet 3 inches; length, 4 feet; width, 1 foot 9 1/4 inches.



R. A. Plimpton

545—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

Rectangular shape. Oblong molded cornice top and frieze decorated with shaped panels of inlay separated by square dies. Below, the front is divided by three fluted and astragalled Ionic pilasters, and between them two hinged and paneled doors with turned center knobs. The plinth below is inlaid in a geometrical patterning with colored woods, and the base is molded. The ends are paneled and flanked by pilasters which correspond to those in front.

Height, 3 feet 3½ inches; width, 5 feet 9 inches; depth, 3 feet.



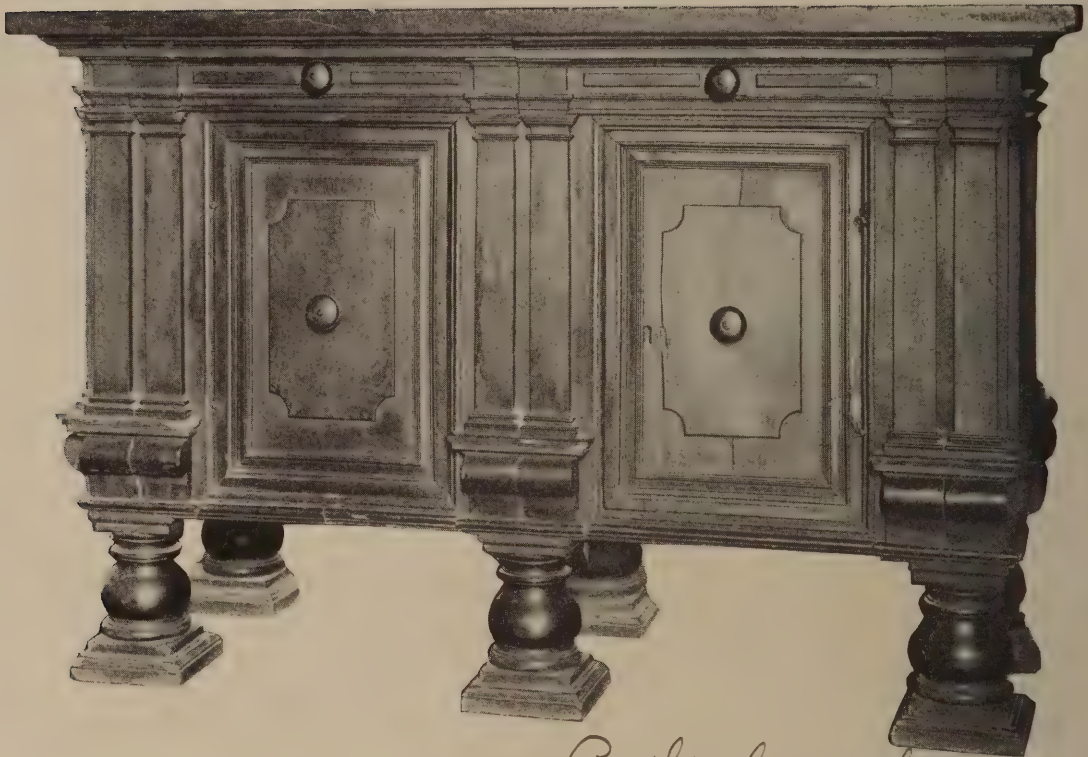
Alfred S. Ilorini

546—SIXTEENTH CENTURY FLORENTINE WRITING CABINET

2300 "

Rectangular shape. The oblong top is molded and the frieze is divided by pilasters into eight panels carved with rosettes having projecting knobs in their centers, and is arranged as two large drawers with looped drop handles of bronze. The under part is flanked by two carved bracket supports with fronts carved in an imbricated pattern, and is divided into four molded panels, those in the center forming hinged cupboard doors. The base is molded.

Height, 2 feet 7½ inches; depth, 5 feet 1 inch; width, 2 feet 1½ inches.



B. G. Goodhue

547—SIXTEENTH CENTURY BOLOGNESE WALNUT CABINET

5000—Rectangular shape, with plain oblong top and frieze divided by three pairs of projecting dies into two drawers with raised paneled fronts and wooden knobs. The body is divided by three sets of twin Doric pilasters into two cupboards, having hinged doors with shaped and raised panels. The pilasters rest upon projecting shaped twin brackets, and these, in their turn, upon squat turned legs of baluster shape with square molded bases. There are turned legs to correspond at the back.

Height, 3 feet 7½ inches; width, 5 feet 6 inches; depth, 2 feet 1 inch.



C. F. Anderson

548—SIXTEENTH CENTURY FLORENTINE WALNUT CABINET

Rectangular shape. Oblong top, with molded and dentelled cornice, below which is an apron divided in two panels by three pilaster-like brackets, their fronts carved with oval depressions. Below, the body is flanked by two fluted and astragalled Ionic pilasters, and arranged as a cupboard, with two hinged paneled doors, carved in with elaborate circular acanthus-leaf rosettes in the center of which are wooden knobs. The base is molded.

Height, 3 feet 7 inches; length, 4 feet 2 inches; depth, 2 feet 1 inch.

1025⁰⁰

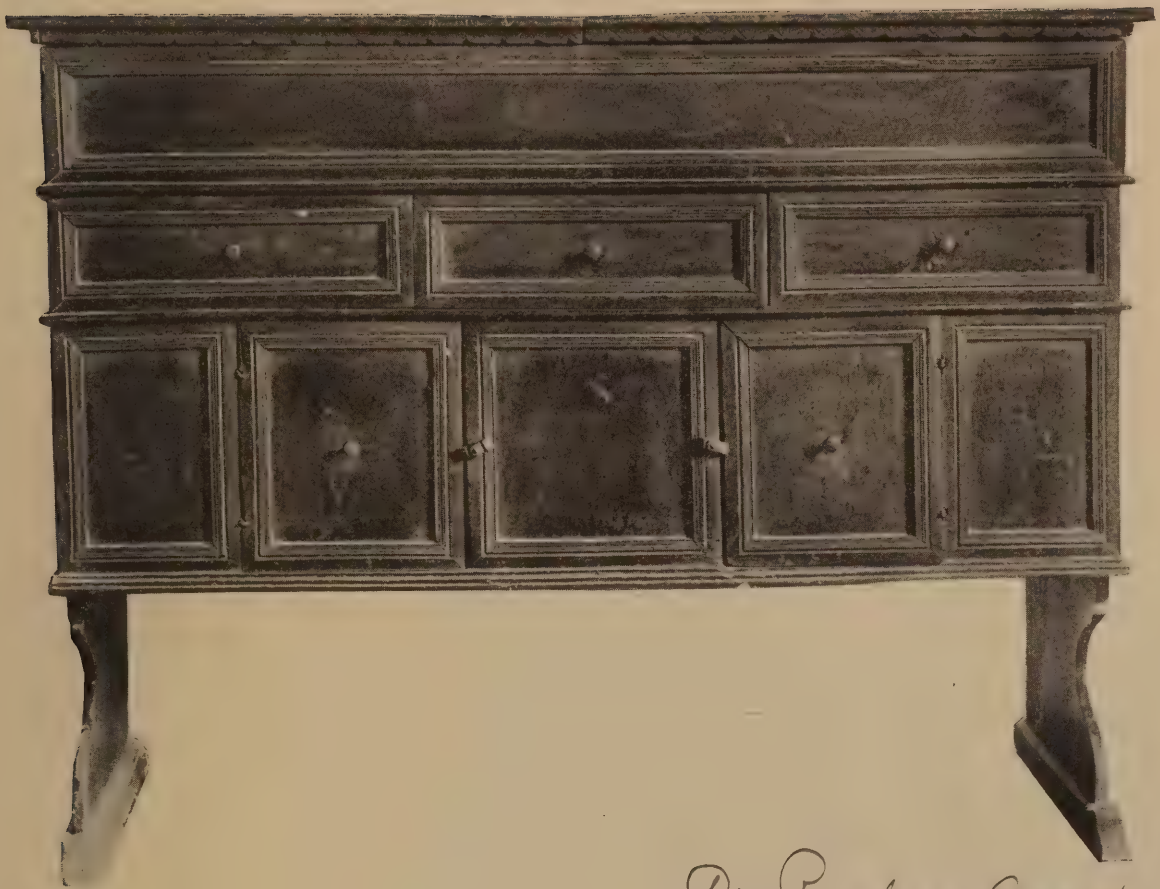


L. E. Canessa

549—SIXTEENTH CENTURY TUSCAN WALNUT BENCH

Rectangular shape. The straight square back has a molded cornice and frieze supported by a row of nine turned baluster-shaped columns on high cylindrical pedestals, the seat has a molded edge and the two fluted side supports are of bracket shape with lions' paw feet on molded base rails.

Height, 3 feet 11½ inches; length, 4 feet 1½ inches.



A. Ruder Agent

550—SEVENTEENTH CENTURY ITALIAN WALNUT MADIA

Rectangular shape, with hinged molded top. The upper part is formed as a long shallow bread-box, while below are three drawers with wooden knobs, and a cupboard with two hinged doors with wooden knobs and pivoted catches. The fronts of the bread-box, the drawers and the hinged doors have molded panels and the latter are separated by three panels molded to correspond. On two shaped bracket ends with square base rails.

Height, 4 feet 1 inch; width, 5 feet 3½ inches; depth, 1 foot 7½ inches.



David Belasco

551—FIFTEENTH CENTURY FLORENTINE WALNUT ENCLOSED CHAIR

Enclosed on three sides by paneled back and side, with molded cornice forming an octagon. The seat is arranged as a cupboard, with a hinged panel projecting door. Molded base.

2358 12

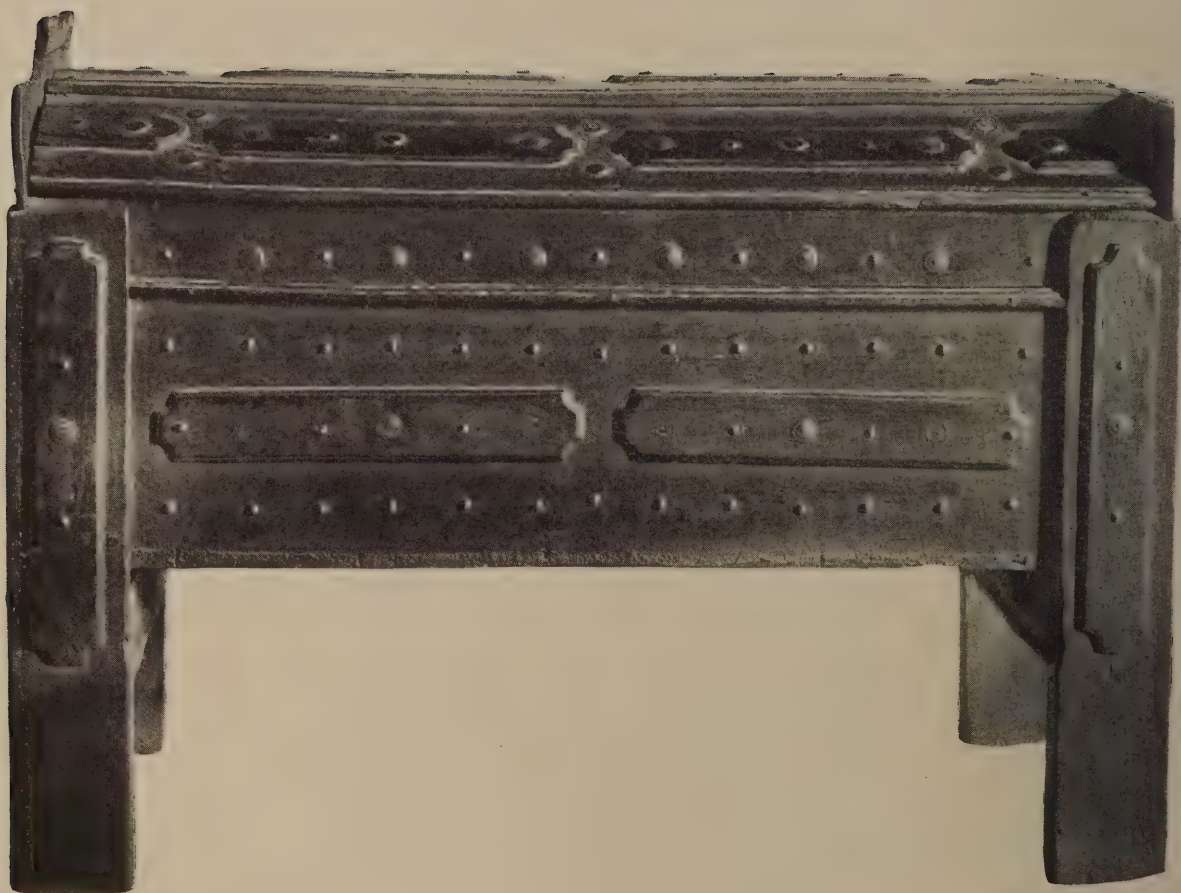


P. W. French

552—SIXTEENTH CENTURY TUSCAN WALNUT CABINET

Rectangular shape, divided horizontally into two portions. The upper portion is arranged as two shelves, molded fronts carved with flutings, shaped molded side brackets and molded cornice. Below are two drawers with paneled fronts and wooden knobs separated by three shaped modillions, and a cupboard with two hinged paneled doors with wooden knobs. On a plain molded base.

Height, 6 feet 6 inches; width, 3 feet 10 inches; depth, 1 foot 10 inches.



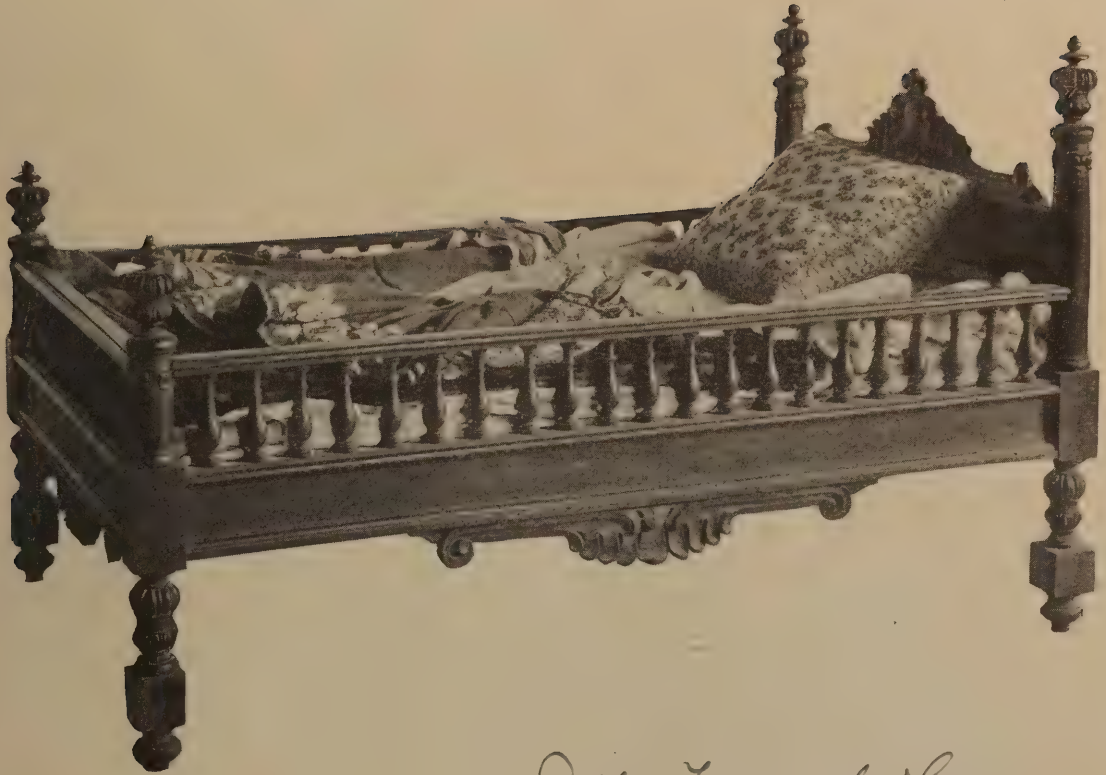
553—SEVENTEENTH CENTURY BOLOGNESE WALNUT BREAD BOX AND
STAND

H. Johnson

“Madia,” or bread-box, of rectangular shape. Formed as an oblong chest with hinged molded and domed lid, supported on a stand of four straight wide legs. The lid and sides are decorated with shaped and raised panels and a studding of round-headed brass nails.

Height, 4 feet 3 inches; length, 6 feet 4 inches; depth, 2 feet 6 $\frac{1}{4}$ inches.

250°



P. W. French Co.

554—SIXTEENTH CENTURY ITALIAN WALNUT SMALL BED

Four turned and carved posts, those at the head rising and having between them a shaped headboard. Carved in a honeysuckle and scrolled design enclosing an oval cartouche carved with a coat-of-arms. The end and sides are enclosed with arcadings of turned baluster-shaped spindles supporting molded rails, and with shaped aprons carved in a honeysuckle and scroll design; the legs are turned and carved with square block feet. Exceptional patina.

Height, 2 feet 8 inches; length, 4 feet 2 inches; width, 2 feet 8½ inches.

250 00

R. Daniels

555—FIFTEENTH CENTURY BOLOGNESE WALNUT TABLE

900⁰⁰ Oblong top, with plain edge, and apron fitted with drawers having paneled fronts and wooden knobs. On six straight square legs, with shaped brackets supporting the apron, and molded feet. Square side and end rails.

Height, 3 feet; length, 10 feet 6 inches; width, 2 feet 8 inches.

(Illustrated)

556—FIFTEENTH CENTURY BOLOGNESE WALNUT TABLE

600 Oblong plain top, with molded apron fitted with four drawers with paneled fronts and wooden knobs. On four straight square legs, with scroll-shaped brackets above, and shaped molded brackets finished with turned finials beneath. Deep molded side and end rails.

Height, 3 feet; length, 10 feet 6 inches; width, 2 feet 8 inches.

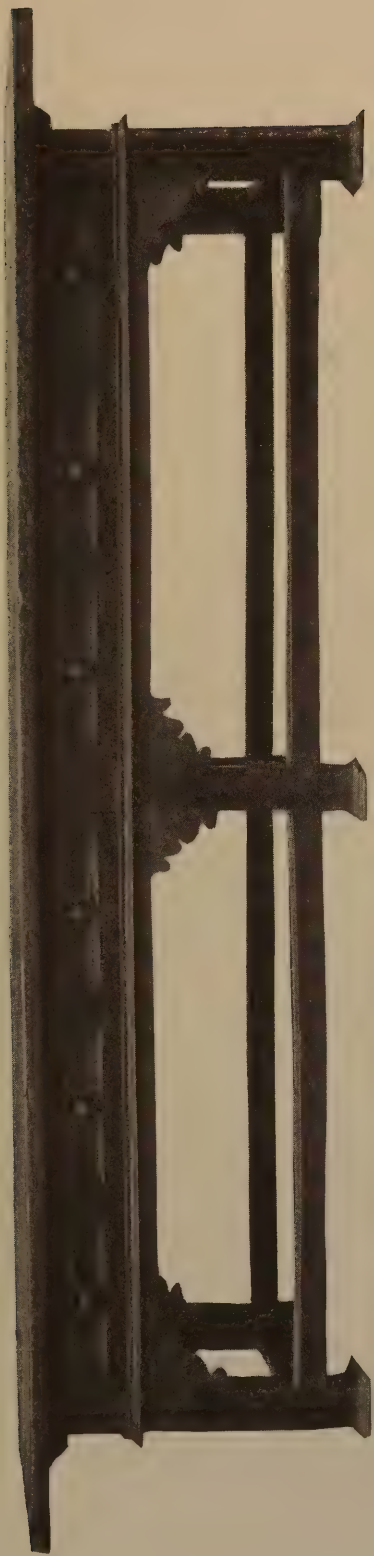
(Illustrated)

R. Daniels

557—SEVENTEENTH CENTURY UMBRIAN WALNUT TABLE

2200⁰⁰ Oblong top, with molded and carved edge, and molded apron. On two lyre-shaped legs, with carved volutings, shaped and scrolled longitudinal bases, and shaped and molded brackets.

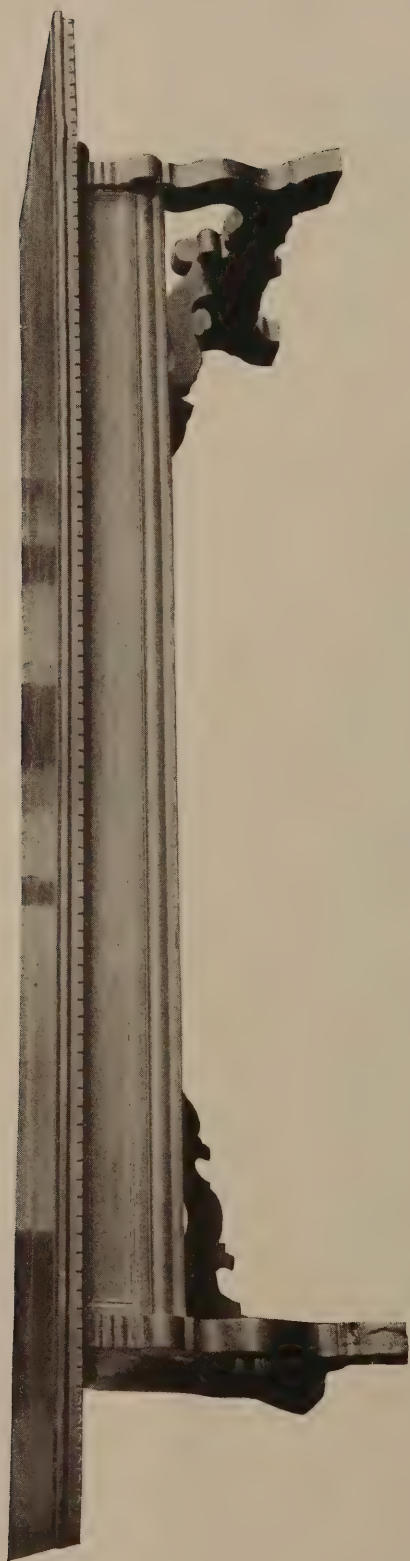
Height, 2 feet 8 inches; length, 13 feet 6 inches; width, 3 feet 3 inches.



No. 555. FIFTEENTH CENTURY BOLOGNESE WALNUT TABLE



No. 556. FIFTEENTH CENTURY BOLOGNESE WALNUT TABLE



557—SEVENTEENTH CENTURY UMBRIAN WALNUT TABLE

INLAID AND PAINTED MUSICAL INSTRUMENTS OF THE XVIth CENTURY

Three lutes, mandolas and *bassi a corde* which once hung upon the walls of Davanzati Palace remind us that, in the days when they were made, Italy, save for the folk-songs and the peasant melodies, comprehended very nearly all that there was of music in Europe. It was for this reason that the lute, the spinet, the harpsichord and even, in later days, the piano, were all Italian in their origin. Yet there is another quality possessed by all these which makes them worthy of the attention of others besides the lovers of music. Like everything else to which they put their hands, the sixteenth century Italians made these not merely musical instruments, but things of decorative beauty. The shapely inlaid bodies of the mandolas and lutes, the painted patterning of the wind instruments, make of each one of them, to-day, "a thing of beauty and a joy for ever."

H. T.

MUSICAL INSTRUMENTS

558—SEVENTEENTH CENTURY ITALIAN HORN

N. N. Seaman Agent

210" Of brass curved, with spirally twisted mouthpiece and terminating in a serpent's head with wide-open mouth, naturalistically colored and decorated in low relief.

Length, 22 inches.

(Illustrated)

559—SEVENTEENTH CENTURY ITALIAN HORN

Miss F. Waterbury

700" Of brass, spirally carved, with bracketed mouthpiece and terminating in a serpent's head decorated in colors and gold in low relief.

Length, $24\frac{7}{8}$ inches.

(Illustrated)

560—EIGHTEENTH CENTURY ITALIAN "SERPENTONE"

N. N. Seaman Agent

260" Wind instrument of wood and of the bassoon type. Spirally twisted mouthpiece of brass and stem of wood terminating in a brass serpent's head, with colored and gilded decoration in low relief.

Length, $45\frac{1}{2}$ inches.

(Illustrated)

561—SIXTEENTH CENTURY FLORENTINE HERALD'S TRUMPET

Mr. Samuels

280" Long straight cylindrical trumpet of brass, with two molded knops and flaring mouth. Attached is a white silk flag with the red lily of the Republic of Florence. The lip of the trumpet is engraved: "Benedettus, Benenatus. Fecit. Florenze. MDX".

Length, $42\frac{1}{4}$ inches.

(Illustrated)

562—EIGHTEENTH CENTURY ITALIAN "BASSO A CORDA"

Mrs. Gordon Bell

63" String instrument of wood. Of pyramidal shape, with molded base. Straight bridge, tapering neck and scrolled head. Fitted with a single string.

Length, $63\frac{3}{4}$ inches.

(Illustrated)



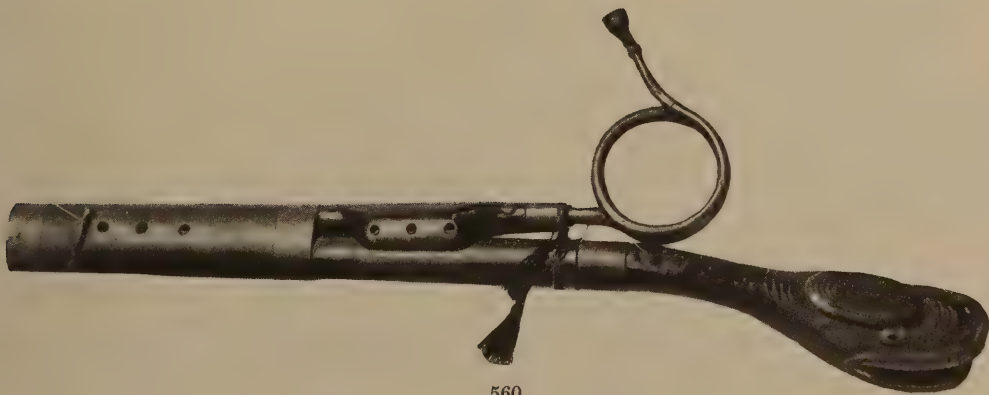
561



559



558



560

No. 558. SEVENTEENTH CENTURY ITALIAN HORN

No. 559. SEVENTEENTH CENTURY ITALIAN HORN

No. 560. EIGHTEENTH CENTURY ITALIAN "SERPENTONE"

No. 561. SIXTEENTH CENTURY FLORENTINE HERALD'S TRUMPET



564



562



563

563—SIXTEENTH CENTURY ITALIAN MANDOLA

L. Orselli

Mandola or cithern of wood, having a pear-shaped body, with circular pierced "rose" in the sounding board, straight neck, scrolled and double curved head, and ebony pegs. The mandola (not to be confused with the mandolin) was strung with two sets of strings, one above the other, both being supported on molded bridges.

Length, 39 $\frac{3}{8}$ inches.

564—SIXTEENTH CENTURY ITALIAN LUTE

Kerr Branch

Pear-shaped body of wood, with pierced circular rose, straight neck and tapering head set at an angle.

Length, 35 $\frac{1}{2}$ inches.

63-02

565—SIXTEENTH CENTURY ITALIAN LUTE

L. Herrmann

Pear-shaped body of wood, with pierced circular rose, straight neck and tapering head set at an angle.

Length, $39\frac{3}{8}$ inches.



566—SIXTEENTH CENTURY ITALIAN SPINET

Dr. E. A. Barber

Plain wooden case of pentagonal form, having a sounding board overstrung with wire, and a molded cornice and base. From one side projects the keyboard with wooden keys, shaped bracketings at either end and a molded base. There is no stand. This instrument is signed and dated: "Opus . D. D. R. Iannis Francisci Brixiani . MDXXX."

Length, 56 inches; width, 19 inches.

Note: The earliest spinet in existence, now in Paris, was made at Verona in the year 1523, only seven years before this example was made at Brescia.

567—FIFTEENTH CENTURY ITALIAN HERALD'S TRUMPET

Mr. James

Long, straight cylindrical trumpet of brass with flaring mouth. Engraved on the lip is the inscription: "Sani . Petus . Monsilicinus . MCDLI" . with a small coat-of-arms above the date.

Length, $49\frac{1}{4}$ inches.

Note: This and the following are the only examples of heralds' trumpets of this period that are known to be in existence.

568—SIXTEENTH CENTURY ITALIAN TRUMPET

Mrs. Gordon Bell

Cylindrical trumpet of brass, with swelling mouth.

Length, $31\frac{1}{2}$ inches.

ASTRONOMICAL OBJECTS

- 569—SEVENTEENTH CENTURY ITALIAN BRASS SURVEYOR'S QUADRANT
Semicircular movable disk, engraved with degrees and with a turned cylindrical brass socket. In contemporary leather case, with carrying strap.

Height, $4\frac{3}{4}$ inches.

- 570—SIXTEENTH CENTURY GERMAN BRASS ASTROLABE

Circular form, with ring for suspension. Outer rim of brass engraved with degrees; sunken front of brass engraved with meridian and other lines and concentric circles; from the raised brass limbs project the finding points of hook shape. Engraved with the inscription: "Georgius Hartman, Norenberge Faciebat anno 1537."

Diameter, $6\frac{3}{8}$ inches.

- 571—SIXTEENTH CENTURY BRASS ASTROLABE

Circular form, with ring for suspension. Engraved outer rim and plate with inner branching limbs terminating in hooked points for finding purposes.

Diameter, $7\frac{3}{4}$ inches.

- 572—SIXTEENTH CENTURY ITALIAN GLOBE

Terrestrial globe. Engraved Map of the World mounted on a sphere of papier-maché and dated "1577." On a turned standard of gilded wood, with a brass ring engraved with degrees.

Height, $16\frac{1}{8}$ inches.

- 573—SEVENTEENTH CENTURY ITALIAN GLOBE

Celestial globe. Engraved Map of the Heavens, mounted on a papier-maché sphere. On a shaped bronze tripod stand, with molded and carved marble base.

Height, 22 inches.

- 574—EIGHTEENTH CENTURY ITALIAN TELESCOPE

Adjustable vellum-covered tubes; case covered with tooled and gilt leather, and turned wooden ends.

Length, $27\frac{1}{2}$ inches.



575—PAIR OF SIXTEENTH CENTURY ITALIAN GLOBES

3400 — Terrestrial and Celestial globes, the one a Map of the World, the other a Map of the Heavens, engraved on paper, mounted on spheres of papier-maché. Surrounded by a perpendicular ring of brass engraved with degrees and dated "1600." The Celestial Globe has the Signs of the Zodiac and symbolic figures of the Constellations, the Terrestrial Globe figures of ships, all realistically drawn and colored. On gilded bronze stands of tripod form consisting of three shaped voluted flat supports richly chased and supported on molded bases, with compasses inserted, with scrolled and voluted feet.

Curwen Bros.
Height, 29½ inches.



DAVANZATI PALACE: CORNER OF LIVING ROOM—SECOND FLOOR

ORIENTAL RUGS AND CARPETS

(*Chiefly of the XVIth and XVIIth Centuries*)

The artistic interchange in Renaissance times between Italy and the Orient can be discerned in many ways, not the least significant of which is the constant recurrence in Italian paintings of the period of the rugs of Persia and Asia Minor. Through Italy, of course, came to the more northerly countries those *tapetti* which Holbein so delighted to portray that we are wont to classify their existing originals as "Holbein rugs," and direct to Italy some three or four hundred years ago came these rugs which formed part of the furnishings of the Davanzati Palace.

This it is that gives them so peculiar a desirability in the eyes of modern collectors, for they embody not only the singular genius for color and pattern of their Eastern weavers, but also the decorative taste and feeling of the Patrician families of Cinquecento Italy for the adornment of whose palaces and villas they were unloaded on the quays of Genoa and Venice.

H. T.

VELVET AND LINEN CUSHIONS AND TEXTILES



576—TWO SIXTEENTH CENTURY ITALIAN CUSHIONS

Rectangular shape. Covered in red satin embroidered in gold thread at the corners, with designs of cornucopias filled with conventional flowers and with deep borders of acanthus-leaf scrollings.

Height, 1 foot $3\frac{3}{4}$ inches; width, 1 foot $10\frac{1}{2}$ inches.



577—TWO SIXTEENTH CENTURY ITALIAN CUSHIONS

Rectangular shape. Covered with fine white linen embroidered in gold thread, with an all-over pattern of detached S-shaped scrollings and phoenixes. Bordered on four sides with a pattern of floral scrollings.

Height, 1 foot 1 inch; width, 1 foot 4 inches.



578—SIXTEENTH CENTURY ITALIAN CUSHION *R. Daniels*

270" Rectangular shape. Covered with blue satin embroidered in gold thread with a diapered patterning of single and double fleurs-de-lis. No border.

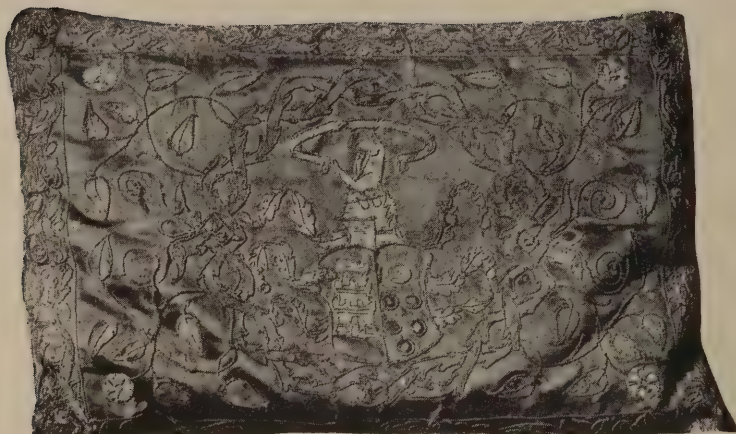
Height, $10\frac{1}{4}$ inches; width, 1 foot $9\frac{1}{4}$ inches.



579—SIXTEENTH CENTURY ITALIAN CUSHION *R. Daniels*

240" Rectangular shape. Outer cover of fine white linen patterned in square medallions with rosetted centers of cut and drawn work and with borders of similar patterning. Inner covers of yellow silk.

Height, 1 foot $1\frac{1}{2}$ inches; length, 1 foot $6\frac{1}{2}$ inches.



Mrs. Frederick Levinson

580—TWO SIXTEENTH CENTURY ITALIAN EMBROIDERED SATIN CUSHIONS

340" Rectangular shape. Covered in red satin, embroidered in yellow silk and gold thread with a scrolled design of rose leaves and flowers. In the center within a twisted wreath is a large shield, surmounted by a helmet and label, containing the arms of the Medici family quartered with those of Aragon. The whole surrounded by a scrolled border.

Height, 1 foot 1 inch; length, 1 foot 5 inches.

Note: In 1539 Cosimo de' Medici married Eleanora of Toledo, daughter of Ferdinand of Aragon, Viceroy of Naples. It is for him, therefore, that these cushions were originally made.

Mrs. James L. Turner

581—TWO SIXTEENTH CENTURY FLORENTINE PILLOWS

360" Rectangular shape. Covered in red velvet, embroidered in gold thread with deep borders of a scrolled design. At the corners are tassels covered with red silk worked in gold thread.

Height, 1 foot 7½ inches; width, 2 feet 2½ inches.

Warwick House

582—THREE SIXTEENTH CENTURY ITALIAN SMALL CUSHIONS

240" Rectangular shape. Covered in cut wine-colored velvet of a diapered pattern. Gold borders.

Height, 9½ inches; width, 1 foot 5 inches.

583—SIXTEENTH CENTURY ITALIAN CHILD'S COSTUME *Mrs. A. B. Frankenburg*

Girl's dress of green woolen cloth, with a border of yellow and white cloth embroidered in silver; the sleeves are of white silk embroidered in silver and puffed with yellow silk; the collar is of yellow silk ornamented to match the skirt and finished with white silk cord and tassels.

584—SIXTEENTH CENTURY ITALIAN SILK UNDER-JACKET *Nicholas Martin*

Of blue silk, with long loose sleeves and buttoning close up the front. Woven in silver thread with design of stripes and diapered pattern of pear-shaped figures.

585—SEVENTEENTH CENTURY ITALIAN TABLE COVER *L. Reekensdorfer*

Rectangular shape. Of blue satin, with a design of flowers and leaves; embroidered with a design in gold thread at the corners and gold fringe. In the center is the coat-of-arms of the Colonna family on a red ground framed in yellow silk.

Height, 1 foot 5 inches; length, 3 feet 2 inches.

586—SIXTEENTH CENTURY ITALIAN COVERLET *Nicholas Martin*

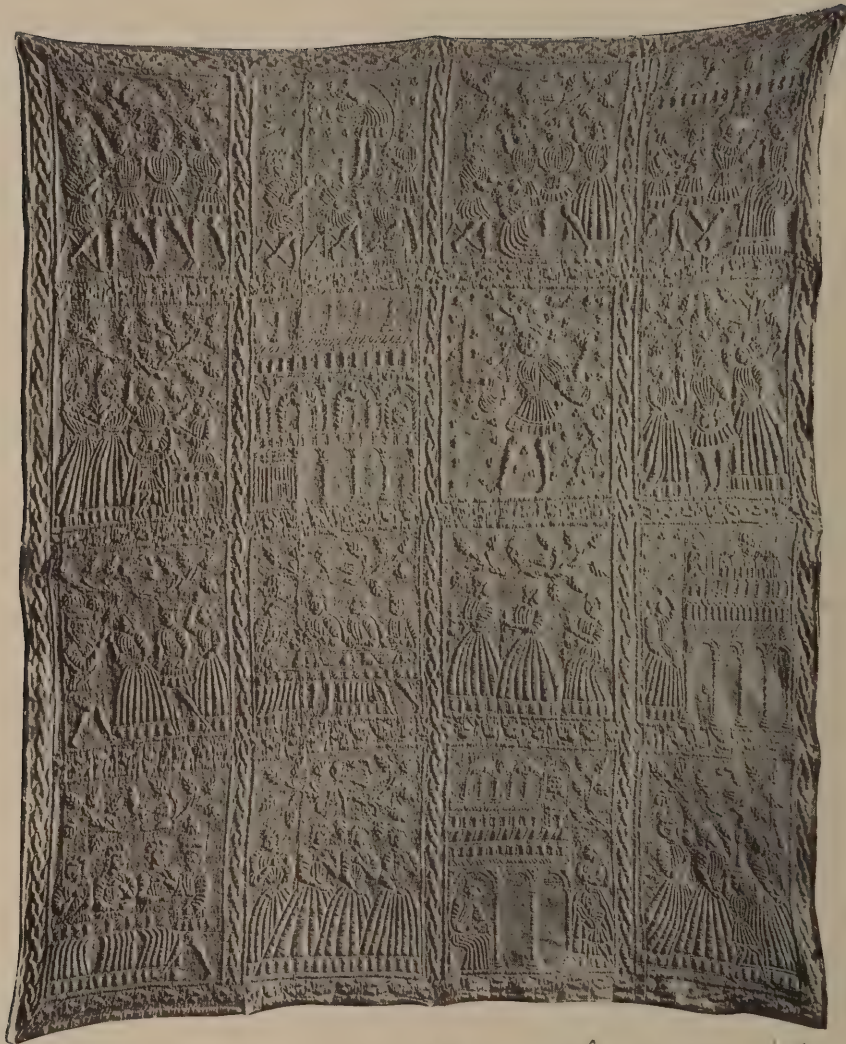
Rectangular shape. Of yellow silk, embroidered in red silk with leaf and scrolled designs.

Length, 7 feet 10½ inches; width, 3 feet 7 inches.

587—SIXTEENTH CENTURY ITALIAN COVERLET *Carl Hamilton*

Rectangular shape. Of green velvet, with border woven in gold thread.

Length, 7 feet 10½ inches; width, 5 feet.

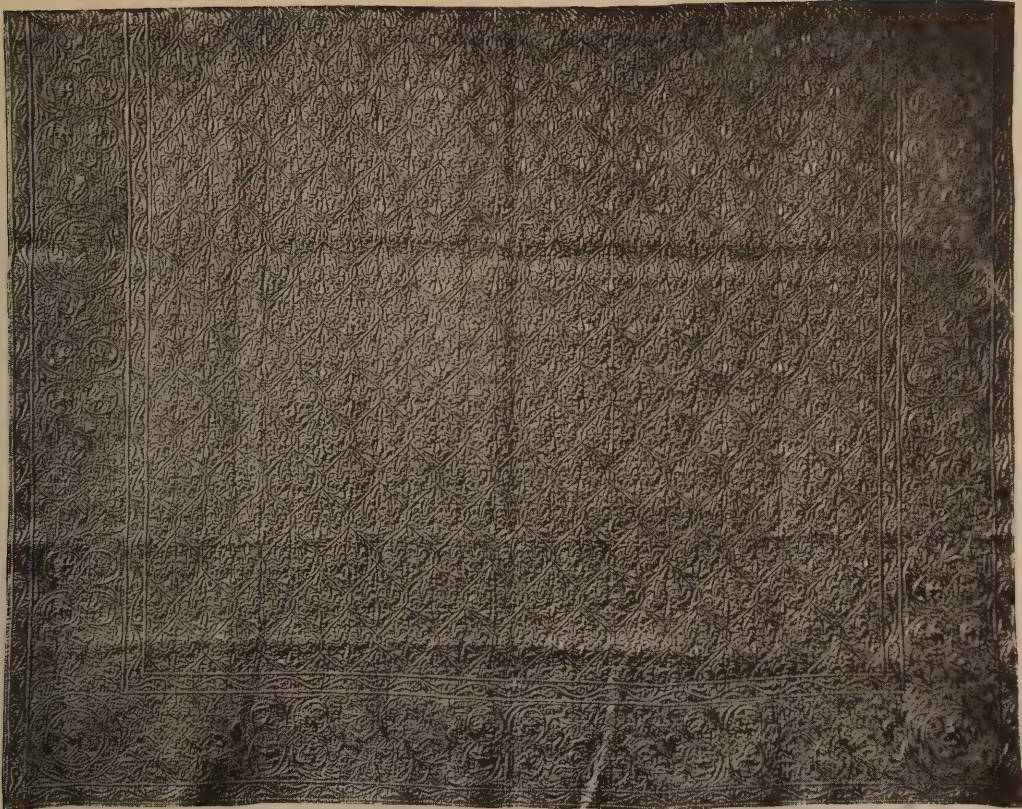


Mrs. L. J. C. Lee

588—EARLY SIXTEENTH CENTURY COVERLET

5-25-00 Rectangular shape. Of fine white linen, formed of three layers of material and elaborately quilted. The coverlet is divided into sixteen rectangular compartments by vertical stripes of a twisted-rope design and horizontal stripes of a rosetted design. The squares contain scenes abounding in figures in sixteenth century costume and in views of a palace with cupolas. These scenes represent incidents in a contemporary "novella" or story.

Length, 6 feet 7½ inches; width, 5 feet 8 inches.



589—SIXTEENTH CENTURY ITALIAN LARGE COVERLET

Warwick House

Rectangular shape. Of red satin, quilted, as to the center, in a diapered design of almond-shaped figures occupied with scrolled figures and with a deep border of scrollings and winged animals between two narrower bands of undulating and leaf pattern.

90"

Length, 7 feet 10½ inches; width, 6 feet 10½ inches.

590—SIXTEENTH CENTURY ITALIAN COVERLET

Warwick House

Rectangular shape. Of violet-colored velvet, with a fringe of the same color and a border woven with gold thread.

92 5/8"

Length, 10 feet 2 inches; width, 6 feet 11 inches.

591—SEVENTEENTH CENTURY ITALIAN LARGE COVERLET

Leicester Branch

Rectangular shape. Of white silk, worked in Hungarian stitch with a pattern of a lozenge-shaped diaper filled with flowers of alternating colors. The border is of yellow, patterned with rich embroidering of silk and fringed.

105 1/2"

Length, 11 feet 2 inches; width, 8 feet 10 inches.

SIXTEENTH AND SEVENTEENTH CENTURY RUGS



592—SMALL ASIA MINOR RUG

James Ballara

625-00 Of a type found not earlier than 1600 and not later than 1700. It is both a prayer rug and a hearth rug. The center, with a rich red ground, has a shaped arch above and below, with spandrels occupied by scrolled designs of yellow touched with blue, and in the center a quatrefoiled medallion in dark blue. The main border, on a dark blue ground, is patterned with large conventional palmette figures in red, with touches of green, blue and yellow. The inner and outer guards have conventional straight-stemmed floral spray patterning of blue, yellow and brown on a red ground.

Length, 5 feet 1 inch; width, 3 feet 5 inches.



A. Kinach Porter

593—SIXTEENTH CENTURY WESTERN ASIA MINOR RUG

800 " A collector's piece and a companion piece to Nos. 601 and 602. The field, on a red ground, has an all-over patterning of radiating scrollings and geometrically conventionalized leaf forms in yellow relieved by touches of white and blue. The main border, on a blue ground, has a patterning of S-shaped scrollings in red, with trefoil flowers of yellow and rosettes of olive green at regular intervals. The inner and outer guards, on yellow grounds, have patternings of red scrolls, and blue and white rosettes.

Length, 5 feet 8½ inches; width, 4 feet 8½ inches.

594—ANTIQUE LADIK PRAYER RUG

S. S. Lard

Asia Minor, 1750. A type of prayer rug only occasionally found.

The mihrab, with rich red ground, has a stepped pointed arch outlined in yellow and white with sky spandrels of green occupied by three branched floral sprays in red and yellow. The panel above, on a red ground, has a pointed lambrequin lower border from which spring three lily forms alternating with straight stalks of pointed leaves in light and dark blue and white. The borders, which have been restored, have a yellow ground, patterned with an undulating design of hooked character enclosing square starred rosettes and scrolled figures in purple, green, red, blue and white. Narrow fringe at top and bottom.

Length, 5 feet 7 inches; width, 3 feet 9 inches.

(Illustrated)

595—ANTIQUE GHIORDES PRAYER RUG

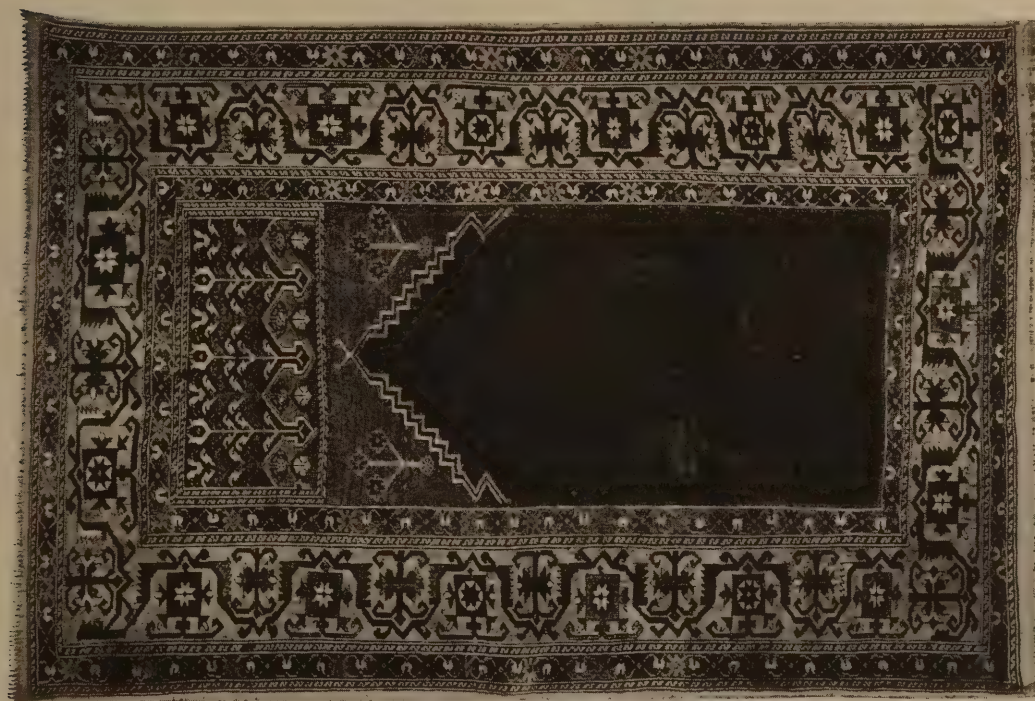
Wm. R. Wheeler

Asia Minor, 1700. The first impression made by this old

Ghiordes is not favorable to its classification among the very best of its kind; the last impression, derived after an hour's consideration, is that its equal would be hard to find. It is a superb decoration—a quality lacking in many of the minutely decorated specimens. The mihrab, with a red ground, has a stepped and pointed arch supported on two conventional pilasters having shafts decorated with white lozenges on a green ground and floriated capitals and bases; sky spandrels, of dark blue, are filled with curved branches of flowers and leaves in white and red. The panel above is filled with conventionalized flower and leaf forms. The main border is patterned, on an olive green ground, with floral medallions, large palmette-shaped flowers and conventional pointed-leaf forms in white, blue and red.

Length, 5 feet 4 inches; width, 4 feet 1½ inches.

(Illustrated)

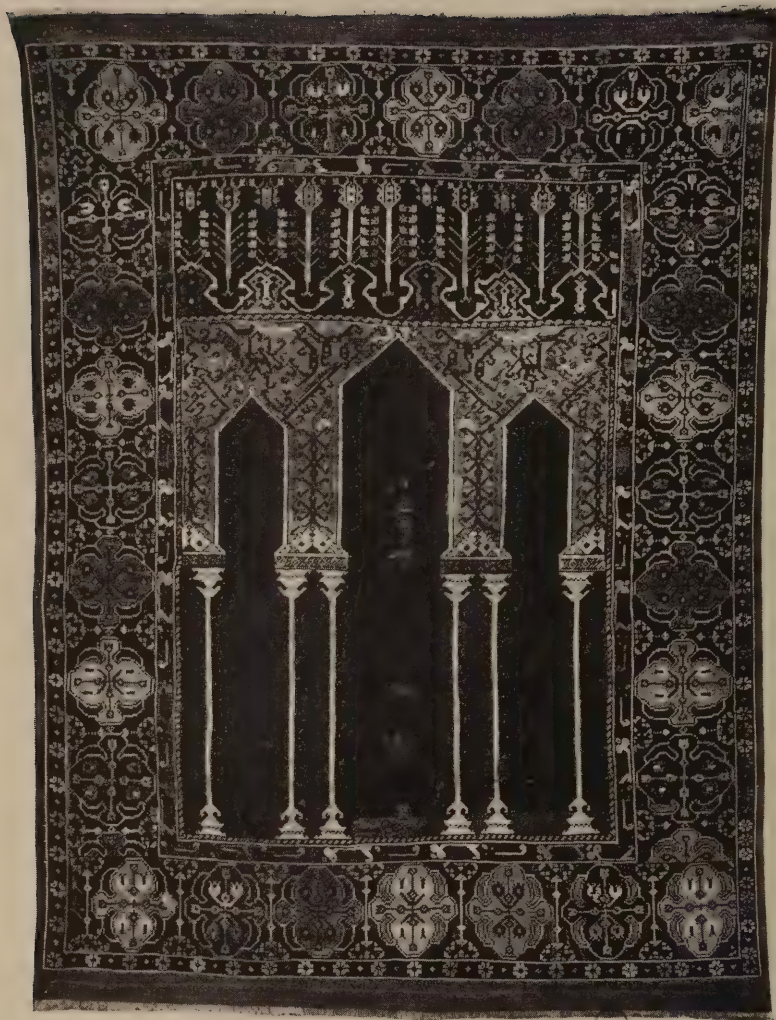


594

No. 594. ANTIQUE LADIK PRAYER RUG
No. 595. ANTIQUE GHIORDES PRAYER RUG



595



596—SEVENTEENTH CENTURY LADIK PRAYER RUG

1500 — Mosque design. Asia Minor, 1600. Positively the last word in prayer rugs and the finest specimen of small carpet made in Turkey. Similar rugs are among the choicest possessions of the museums of Europe. Rugs of this character should be the property not of individuals but of nations.

The mihrab, with a red field, consists of three angular-pointed arches supported, in the center, by slender twin columns with ornamental capitals and bases, and at the sides by single columns to match. The sky spandrels are filled, on a light blue ground, with highly conventional leaf forms and geometrical scrollings in red, white and black. Above is a panel with a red ground occupied by trefoiled lambrequin borders and upright conventionalized stems in white, black and blue. The border is of a harmonious design.

Length, 5 feet 4½ inches; width, 3 feet 11¼ inches.

597—SEVENTEENTH CENTURY LADIK PRAYER RUG

Ueto Gernel Agem

Mosque design. Asia Minor, 1600. Companion rug to No. 596 and almost equally desirable. The very high importance of these two rugs can hardly be over-emphasized.

1200 "

The mihrab, with a red field, consists of three angular-pointed arches supported, in the center, by slender twin columns with ornamental capitals and bases, and at the sides by single columns to match. The sky spandrels are filled, on a light blue ground, with highly conventional leaf forms and geometrical scrollings in red, white and black. Above is a panel with a red ground occupied by trefoiled lambrequin borders and upright conventionalized floral stems in blue, white and black. The border, on a red ground, is patterned with quatrefoil medallions of alternating blue and dark green occupied by conventional floral sprays of red and white. The inner guard is patterned in conventionalized leaf sprays on a brown ground, and the outer guard is of small quatrefoil rosettes in red, white and blue on a brown ground. Green selvage and narrow fringe at top and bottom.

Length, 5 feet 4½ inches; width, 3 feet 11½ inches.

598—SIXTEENTH CENTURY PERSIAN PRAYER RUG

L. L. L. L.

Oblong shape. Arched mihrab, with red field, having in its center an elongated rectangular medallion, with blue ground decorated in red. Varicolored border of a geometrical patterning.

250 "

Length, 6 feet 6¾ inches; width, 4 feet 8 inches.

599—SMALL ASIA MINOR RUG

James L. Ballard

Of a type found not earlier than 1600 and not later than 1700. Small blue medallion on a plain red field, with strongly designed corners and "richly ornamented borders principally in red on a dark background."

5200 "

This ancient rug is both a prayer rug and a hearth rug. The small four-inch medallion, containing an eight-pointed star, set directly in the center of the upper mihrab, shows the rug to be a prayer piece; the double niche indicates its use as a hearth ornament.

Of interest are the spots of white cotton throughout the border.

Length, 6 feet 5½ inches; width, 3 feet 7 inches.

600—IMPERIAL "POLISH" WOOL RUG

R. Daniels

350 "

In the design and color known as Polish. Made probably at the Imperial Manufactory about 1600.

The design consists of large flowers, broad leaves and heavy twigs, which, examined closely, have a crowded appearance and seen at a distance appear to be open and well composed. A perfect example of a master's disposition of color.

To a rug collector this single known example of "Polish" wool rug should be as desirable as the rarest stamp to a philetalist.

Length, 5 feet 11 inches; width, 4 feet 11½ inches.

(Illustrated)

601—WESTERN ASIA MINOR RUG

T. Brummer

300 "

Sixteenth century, of the type depicted in the paintings of Lorenzo Lotto, Girolamo dai Libri, Bronzino, and Luca Longhi. A rug of rare distinction, due to the domination of a broad border of Chinese cloud bands. The wonderful ornament of the center ground is merely a masterly arrangement of conventionalized leaves and vines.

The field has a design, on a red ground, of interlacements and highly conventionalized flower and leaf forms in yellow relieved by passages of blue and white. The main border has a patterning, on a dark blue ground, of trefoiled palmettes, quatrefoils, cloud forms and rayed flower forms mainly in red, but with touches of blue, yellow and white. The inner guard has an undulated pattern in red on a yellow ground and the outer guard a pattern of conventional S-shaped floral sprays in red on a yellow ground.

Length, 5 feet 4 inches; width, 3 feet 10 inches.

602—WESTERN ASIA MINOR RUG

A. J. Sinclair Porter

900 "

Sixteenth century, of the same type as rug No. 601 and frequently depicted in paintings by the old masters. Open rather than close, crowded leaf-forms make up the field design. Cufic inscription inspired the border. A superb old-rose and gold rug.



No. 600. IMPERIAL "POLISH" WOOL RUG

F. N. French Leo.

603—ANTIQUE ROSE AND GREEN ASIA MINOR RUG

Seventeenth century. Oriental rugs are wanted among the fine arts because of such rugs as this one. If soft rose and green have ever been better combined, it has been in other materials. If flower and leaf have been more elegantly disposed, the better examples have been neither numerous nor conspicuous. It is doubtful if there is anywhere a more delightful floor fabric.

The field, on a deep rose-colored ground, has an all-over patterning of interlaced designs, with palmette-shaped flowers, curved pointed leaves with serrated edges, large rosettes and sprays of smaller flowers in differing shades of light blue, green and yellow. In the center is a large circular medallion with scalloped edge, with a green ground, and a star-shaped center, from which spring floral sprays and eight palmette-shaped flowers, in red, blue and white. The main border, on a green ground, is patterned with palmette-shaped flowers and curved branches of leaves separated by conventional cypress-tree forms; all in red, blue and two shades of yellow. The inner and outer guards are patterned, on blue grounds, with red rosettes. Fringed at top and bottom.

Length, 11 feet 2 inches; width, 7 feet 4 inches.

(Illustrated)

604—OUSHALS PALACE RUG

Full Benarai

Asia Minor, 1700. If proof were needed of the decadence of modern Turkish carpets, the noble ancient type represented by this fabric would furnish the necessary evidence. For corner design, not inartistic triangles but glorious quarter medallions; for the center a figure of infinite draftsmanship and virile imagination; for the border a broad band of flowers. For vigor of color and design, few if any Oriental rugs surpass this type, and not many such pieces have been imported.



No. 603. ANTIQUE OUSHALS PALACE RUG

W. Bernier Agent

★ 605—THE "DORIA" SIXTEENTH CENTURY ISPAHAN CARPET

7 1/2 x 12 1/2
Rectangular shape. The field, with a blue ground, is decorated with an all-over patterning of palmettes and peony blossoms, enclosed in curved pointed leaves with serrated edges and connected by interlacements of slender stems with leaves and flowers of varied colors, the interstices occupied by oval floral medallions with scalloped edges. The main border is a design of tulip-shaped flowers, with leaves and scrolled stems. Separated by eight-petalled floral medallions. The narrow inner guard is of a barber's pole pattern and the outer guard is of floral undulating design.

Length, 19 feet 6 inches; width, 8 feet 11 inches.

(Illustrated)

Note: The "Doria Carpet," one of the most celebrated in Italy, hung for generations in the Doria Palace until it passed directly into the possession of the present owner. It was presented about 1540 to the celebrated Genoese Admiral Andrea Doria, known as the "Father and Liberator of his Country," by the Persian Ambassador as a token of the esteem of his sovereign the Shah. In 1915, when King Victor Emanuel visited the Davanzati Palace, he was particularly interested in this remarkable carpet and declared that it was the finest specimen of the art of the loom he had ever seen.



★ No. 605. THE "DORIA" SIXTEENTH CENTURY ISPAHAN CARPET

TAPESTRIES

C. W. French. Leo

606—FIFTEENTH CENTURY FLEMISH VERDURE TAPESTRY PANEL

5 100 100 Rectangular shape. The field is entirely covered with a design of large scrolled pointed leaves with serrated edges of conventional Gothic character interspersed with long stems of cinque-foiled flowers and leaves. Below, on a rocky ground, and partially concealed by the verdure, are seen the figures of a charging bull facing in an attitude of defiance a couchant lion. Above, perched upon the leaves are various birds, including two peacocks, and a rat. In the center is an upstanding stem of rose leaves and conventionalized rose blossoms. Surrounded by a border of a twisted ribbon design with three-foiled loops and rosetted corners.

Height, 7 feet 9½ inches; width, 8 feet 10 inches.

(Illustrated)



No. 606. FIFTEENTH CENTURY FLEMISH VERDURE TAPESTRY PANEL

C. M. French

★ 607—LATE FIFTEENTH CENTURY FLEMISH MARRIAGE TAPESTRY

Rectangular shape. Divided horizontally into two compartments of inter-related subjects relating to a fifteenth century marriage. In the upper one is shown the arrival of the bride-to-be at her future home. In the center, the young woman is kneeling at the feet and grasping the welcoming hands of her betrothed's mother, while on the left are seen the father, and the youth himself, leaning against a pillar and gazing lovingly at his future wife. On the right, behind the bride, stand her mother and father and three of her youthful kinsmen, one of whom, starting forward with an angry gesture, is restrained by a companion. In the background are seen fruit trees and the towers and high gibbet of a town. Below, in a field of varicolored flowers, the bride and bridegroom, now presumably happily married, are seated in the center of the composition, the bridegroom handing her a basket of fruits which he holds in both hands. On the left-hand side is a group of four maidens, one of whom on her knees offers a dish of fruit to the bride, while on the other side are three youthful couples in rich apparel.

The extreme left of the composition is occupied by two panels, in late Gothic pinnaced buttresses of allegorical subjects. Above, a young couple are seen seated in close proximity, while below is the figure of a young woman with ermine mantle, seated on a Gothic canopied chair holding a bunch of grapes in her right hand, while her left rests on a shaped shield with the Altieri coat-of-arms, which she supports on her knee. In the background are two savages fighting. The border is of detached branches of flowers and leaves at the sides and of a running pattern of vine leaves and grapes and floral sprays above and below. (Pending re-weaving, a hole has been filled with painted cloth.)

Height, 8 feet 10 inches; width, 11 feet 10 inches.

(Illustrated)

Note: This early Flemish tapestry, so noteworthy from its admirable coloring and the excellent drawing of the faces, which, while losing none of their decorative quality, are yet full of expression, was woven to commemorate the marriage of one of the Altieri family. For generations it hung in the Palace of the Princes Altieri, near Lucca, and so is known in Italy as the "Altieri Tapestry." It formed one of the chief glories of the Davanzati Palace.



★ No. 607. LATE FIFTEENTH CENTURY FLEMISH MARRIAGE TAPESTRY

Norwich House

608—SIXTEENTH CENTURY FLORENTINE TAPESTRY PANEL (*Known as the Medici Tapestry*)

Rectangular shape, the subject representing a fishing scene. In the middle foreground are seen two fishermen, one of whom kneels to take out of the net, upheld by the other, a group of fish. Beyond them is seen a group of sailors and a three-masted high-poled vessel, and in the background the entrance to the harbor of Leghorn, with its fortress and another ship in the distance. In the immediate foreground is the seated figure of a bearded old man with a garland of water leaves typifying the river Arno. This subject is flanked by two tapering pilasters, seen in profile, with capitals of women's heads and voluted consoles from which depend festoons of fruits and leaves. There is an outer pane with a design of octagonal panels of lobsters supported by ribbons and four Putti carrying fishing nets and fish at the sides, panels of a fish and Nereids at the bottom, and medallions of fish, a crab and a tortoise at the angles. Above is a broken cornice, and in the center an oval scrolled medallion supported by winged Amorini and occupied by the arms of the Medici family.

Height, 12 feet 3½ inches; width, 7 feet 8½ inches.

(Illustrated)

Note: This famous tapestry was woven in Florence to the order of Francesco Medici (1541-1587) to commemorate the improvements he effected at Leghorn, which improvements had been projected by his predecessor, Cosimo I.



NO. 608. SIXTEENTH CENTURY FLORENTINE TAPESTRY PANEL
(Known as the Medici Tapestry)

Warwick House

609—LATE SIXTEENTH CENTURY FLEMISH TAPESTRY PANEL

"The Triumph of Prudence," which is of an allegorical nature.

7700" In the center, seated upon a throne which stands upon a dais covered with an Oriental rug, is the figure of Prudence represented as a young woman wearing a diadem. She is seated under an ornate tabernacle supported by square columns, above which is the seated figure of King Solomon. Against the background of clouds the tabernacle is surrounded above by the physical senses of Hearing, Seeing, Tasting and so forth, represented by winged horses, and by the intellectual faculties represented by figures of kings with crowns and scepters. Below, on the right, are women personifying Prudence (several times repeated), Reason, with a whip, and Concord or Peace. The foreground is occupied with the kneeling figure of a woman in the center, having, on the right, the figure of a queen and of two horses bestudded by winged Amorini bearing banners inscribed with the names of Sight and Hearing, and on the left the figure of Jacob beside a pile of chariot wheels. The background is a landscape with buildings, and nearer at hand are trees and a rocky ground with bushes and flowers. The border has a design of festoons of fruits and leaves with flying ribbons above and below, and of fruits and leaves bound with ribbons at the sides.

Height, 13 feet 11 inches; width, 11 feet 10 inches.

(Illustrated)

P. N. French Leo.

609A—FIFTEENTH CENTURY ITALIAN STAMPED LEATHER PANEL

450" Formed of small oblong skins of leather stitched together. The center, on a gilded ground of checkered pattern, is occupied by a shield emblazoned on a field argent, three bars azure, with a pale argent of three bends gules. Augmented with a chief or, having an eagle displayed sable. As crest a ducal coronet, a helmet and an eagle displayed. For supporters there are two female caryatides, and below, a mask with a festoon of drapery. Elaborate scrolls, acanthus leaves and fruits, all in gold, silver, brown and black. Broad border of scrolled leaves and flowers in black on a gold ground edged by a narrower stripe of floriated undulating pattern, also in black on a gold ground.

Height, 10 feet 10 inches; width, 8 feet.



No. 609. LATE SIXTEENTH CENTURY FLEMISH TAPESTRY PANEL

ITALIAN MAJOLICA
OF CAFAGGIOLO, FAENZA AND DERUTA
including a singular collection of the
PRIMITIVE MAJOLICA OF ORVIETO

Undoubtedly the lustred Majolica, of which the finest examples were produced by Maestro Giorgio of Gubbio, has of late years largely monopolized the favor of the average collector. But the excavations recently made at Orvieto and elsewhere have resulted in the discovery of a comparatively few pieces of the very earliest majolica for which the most distinguished connoisseurs have lately contended with friendly energy. Among the few gatherings of real importance the Davanzati Palace Collection has long held a chief place.

In his monumental book on Tuscan Majolica [*"Die Anfänge der Majolikakunst in Toskana,"* Berlin, 1911] Dr. Wilhelm von Bode, for instance, pays much attention to the primitive majolica discovered during recent excavations at Orvieto and makes frequent reference to what he terms "the carefully selected collection of Professor Elia Volpi, displayed by him in that model of restoration, the Davanzati Palace." He also asserts that "the greatest antiquarians have valued even fragments of majolica in restoring their palaces . . . among the foremost of these being Professor Volpi."

"Because," he continues, "these finds have been so numerous in Orvieto, I have arrived at the conclusion that Orvieto was the pottery center for all these primitive majolicas of central Italy.

"These early majolicas are closely related. They are made in only a few colors, chiefly copper green and brownish red (manganese), though more rarely one finds a pale blue and very occasionally a bright yellow.

"The decorations have a uniformity of mediæval Italian character with a trace of that Orientalism so noticeable in all contemporary European art, and more especially in the textiles. It consists of plain lines, basketwork, imbrications, initials, coats-of-arms, animals, sometimes mythological characters, and human figures. There are some ornaments, too, such as heads, flowers, fruits and coats-of-arms, in relief.

"The body of the ware is mostly a strong red resembling that of fine tiles, while the glazing mostly displays a metallic lustre.

"The vessels are of few shapes—bowls, with or without handles, tureens and pitchers, tall slender ones with short necks and large pear-shaped ones with high necks."

Dr. Bode further declares that "a majority of the ware has a strong provincial character, as shown in the severe lines, the form of the vessels, the dull coloring and the hasty execution," and concludes by stating: "I illustrate particularly some pieces of the Volpi Collection in order to show, from them, what the potters of ancient Tuscany have bequeathed to us as a legacy of the Middle Ages."

H. T.

FIFTH AFTERNOON'S SALE

SATURDAY, NOVEMBER 25, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 610 to 805, inclusive

DAVANZATI PALACE MAJOLICA

610—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL
WITH HANDLES

750 Coupe-shaped, with two projecting handles. Decorated, on a white ground, with geometrical patternings.

Diameter, 3 $\frac{3}{4}$ inches.

611—FOURTEENTH CENTURY ORVIETO MAJOLICA INKSTAND

700 Circular form and glazed in white.

Diameter, 3 $\frac{3}{8}$ inches.

612—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL
WITH HANDLES

550 Coupe-shaped, with two projecting handles. Decorated, on a white ground, with geometrical patternings.

Diameter, 3 $\frac{3}{4}$ inches.

Nicholas Martin

613—FOURTEENTH CENTURY ORVIETÒ PRIMITIVE MAJOLICA BOWL
WITH HANDLES

22⁵⁰—

Coupe-shaped, with two projecting handles. Decorated, on a white ground, as to the interior with a primitive drawing of an Agnus Dei.

Diameter, 4 $\frac{3}{8}$ inches.

11

4

614—FOURTEENTH CENTURY ORVIETÒ PRIMITIVE MAJOLICA BOWL
Coupe-shaped, with two handles. Decorated, on a white ground,
as to the interior with an Agnus Dei.

25⁰⁰—

Diameter, 4 $\frac{3}{8}$ inches.

Mrs. M. E. Kernon

615—FOURTEENTH CENTURY SIENESE PRIMITIVE MAJOLICA JUG
Pear-shaped body, without handles. Decorated, on a white
ground, in blue, with scrolled ornamentations and with three
men's heads in relief.

26⁰⁰—

Height, 3 $\frac{3}{4}$ inches; diameter, 4 $\frac{1}{2}$ inches.

Nicholas Martin

616—FOURTEENTH CENTURY ORVIETÒ PRIMITIVE MAJOLICA BOWL
Coupe-shaped, with flat rim. Decorated, on a white ground, as
to the rim with groups of radiating lines, as to the interior with
a woman's head in a quatrefoiled bordered cup, on a hatched
ground.

28⁰⁰—

Diameter, 5 $\frac{1}{8}$ inches.

N. N. Seaman

617—SIXTEENTH CENTURY FAENZA MAJOLICA BOWL

35⁰⁰—

Coupe-shaped, with flat rim and annular edge. Decorated, on a light blue ground, in white and blue, as to the rim with a scrolled border and as to the interior with a figure of St. Catherine and her wheel modeled in low relief.

Height, 2 inches; diameter, 5 $\frac{1}{8}$ inches.

Mrs. R. Stanford
618—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL

1250 Circular coupe-shaped, with flat rim. Decorated at the rim with radiating lines, symmetrically disposed, and the interior with the head of a youth on a patched background. (Imperfect.)

Height, $2\frac{5}{8}$ inches; diameter, 5 inches.

Nicholas Martin
619—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA CUP

Curved sides, with looped handle.

1250 Height, $2\frac{3}{4}$ inches; diameter, 4 inches.

Otto Berner Adams
620—FIFTEENTH CENTURY GUBBIO PRIMITIVE MAJOLICA BOWL

750 Coupe-shaped, and decorated as to the interior with three crowns and a circular medallion occupied by a Gothic letter.

Height, $2\frac{1}{4}$ inches; diameter, $5\frac{3}{8}$ inches.

Nicholas Martin
621—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA VASE

1000 Bottle-shaped, with spherical body, high cylindrical neck and looped handle. Decorated, on a white ground, with a cross painted in reddish brown.

Height, $7\frac{1}{8}$ inches.

622—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER

8200 Pear-shaped body, cylindrical neck and annular foot, with pointed spout and looped handle. Decorated, on a white ground, in green, with a floriated Gothic letter "G."

Height, $6\frac{3}{8}$ inches.

(Illustrated)



622



623



624

Elto Berner Agent

623—SIXTEENTH CENTURY URBINO MAJOLICA SALT CELLAR

27⁰⁰

Rectangular shape, with outcurved sides, a sunken surface, modeled shells at the angles supported by winged sphinxes and four lions' paw feet. The top is painted with a nude Venus and the side with reclining Amorini. Above is an egg and dart border.

Height, $3\frac{5}{8}$ inches; diameter, $4\frac{3}{8}$ inches.

Mrs. W. Stanford

624—FIFTEENTH CENTURY FLORENTINE MAJOLICA PITCHER

27⁰⁰

Pear-shaped body, with pointed spout and reeded looped handle. Decorated, on a white ground, in blue, with a circular medallion occupied by the Sacred Monogram and a floriated cross.

Height, $4\frac{1}{2}$ inches.

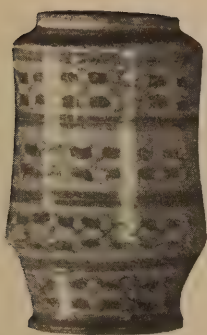
Elto Berner Agent

625—SIXTEENTH CENTURY MEDICI PORCELAIN BOWL

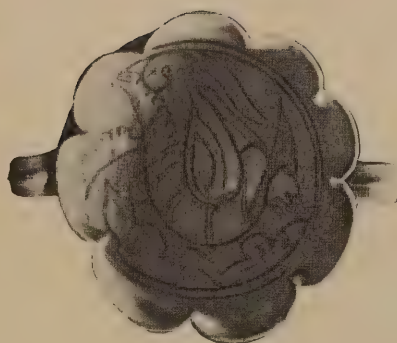
200⁰⁰

Coupe-shaped, with straight sides. Decorated, in an underglaze cobalt blue, with a design of scrolled flowers and leaves suggesting a Persian influence. Marked, on the base, in blue with the Duomo of Florence and the letter F.

Note: This is an example of what is probably the rarest of European porcelains, for Francesco de' Medici has the honor of having produced the *first* porcelain made in Europe. It was in 1475 that the Venetian envoy to Florence wrote of him that "he passes his whole day in the Casino surrounded by alembics and filters," making the ware of which only about thirty pieces have survived to our day, most of them being in the great National museums. About half are marked, as is the piece here catalogued, with the Dome of the Cathedral of Florence, and the decoration of nearly all is based on the Persian.



626



627



628

626—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA ALBARELLO

N.B. Smith

Cylindrical shape, with incurved sides and carved foot. Decorated, on a pinkish white ground, in blue, with four bands of an interlaced pattern separated by double lines.

Height, $7\frac{1}{2}$ inches.

627—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL WITH HANDLES

Nicholas Martin

Circular shape, with gadrooned side, scalloped edge and flat looped handles. Decorated, as to the interior, on a white ground, in green and manganese, with a fantastic winged animal having a man's head with acanthus-leaf sprays.

Height, $3\frac{1}{2}$ inches; diameter, $7\frac{1}{8}$ inches.

628—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA PITCHER

Pear-shaped body, with pointed spout, annular foot and twisted looped handle. Decorated, on a white ground, in green and reddish brown, with a large bird form flanked by pine trees and by a border of roundels.

Height, $6\frac{3}{4}$ inches.

629—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER

Pear-shaped body, with looped handle. Decorated, on a white ground, with a design of foliage.

Height, $7\frac{1}{8}$ inches.



630



631



632

Minneapolis Institute of Art

630—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA PITCHER

3700

Pear-shaped body, with pinched rim, pointed spout, annular foot and flat straight looped handle. Decorated, on a white ground, in blue, with a conventional fish, scrollings and oak-leaf forms. .

Height, $7\frac{7}{8}$ inches.

631—FIFTEENTH CENTURY ORVIETO MAJOLICA SCALDINO

W. T. Barnet Agent

2500

Bucket-shaped, with straight sloping sides and ball handle. Decorated, on a white ground, in manganese, with two circular medallions occupied by floriated crosses. (Repaired.)

Height, $5\frac{1}{2}$ inches; diameter, $6\frac{3}{8}$ inches.

Note: A scaldino was used with burning charcoal for warming the hands and feet.

632—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER

2700

Pear-shaped body, with cylindrical neck, pointed spout and flat looped handle. Decorated, in green and manganese, with pointed leaf, circular patched flower forms and lozenged border. (Repaired.)

Height, $7\frac{1}{4}$ inches.



634

633

635

633—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER

N. B. Thompson

95

Pear-shaped body, with pointed spout and straight looped handle. Decorated, on a white ground, in green and manganese, with a looped border around the shoulder, the body with panels, two occupied by an imbricated patterning, two by leaf forms and three by lions' heads modeled in relief. (Repaired.)

Height, $7\frac{7}{8}$ inches.

634—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA ALBARELLO

G. E. Canessa

110

Cylindrical shape, with incurved sides and annular rim. Decorated, on a white ground, in blue and green with touches of manganese, with two bands of pointed-leaf scrolls between borders of lines.

Height, $8\frac{7}{8}$ inches.

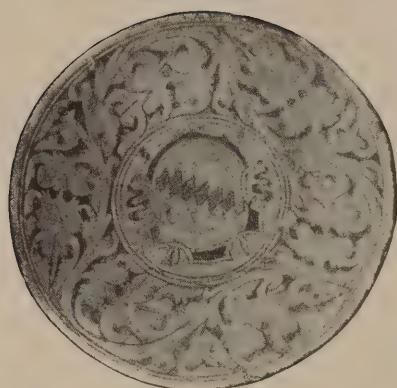
635—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA ALBARELLO

N. M. Milliken

207

Incurved cylindrical shape, with high neck and sloping base. Decorated, on a white ground, in blue and manganese, with vertical and horizontal bands of pointed-leaf forms on straight stems.

Height, $9\frac{1}{8}$ inches.



638



637



636

636—SIXTEENTH CENTURY GUBBIO LUSTRED MAJOLICA PLATE (By *Maestro Giorgino*) *Mr. Thomas*

Circular shape, with deep flat rim. Decorated, on a white ground, in lustred yellow and blue, as to the rim with a pattern of pointed gadroonings and as to the center with a seated figure of St. Jerome in the wilderness.

Height, 2 inches; diameter, 8 1/8 inches.

637—FIFTEENTH CENTURY PADUAN MAJOLICA VASE *Mr. L. P. O. Lee*

Bottle-shaped, with globular body, high cylindrical neck and annular foot. Decorated in the "stecco" manner of low relief on a white ground, colored in yellow and green. Around the body are four circular medallions, one occupied with the Sacred Monogram "I.H.S.," another with the profile head of a woman with flowing hair, and the two others with men's profiles. The neck has a banded ornamentation.

Height, 8 1/2 inches.

638—SIXTEENTH CENTURY PADUAN MAJOLICA PLATE *N. H. Johnson*

Circular shape, with deep rim. Decorated in "stecco" work on a yellow ground, as to the rim with a scrolled flower and leaf border, as to the center with a shaped escutcheon bearing a coat-of-arms of a lozenged band. (Repaired.)

Diameter, 8 5/8 inches.



640



639



641

639—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER

W. H. Johnson

9-75

Pear-shaped body, with pinched rim, flat straight looped handle and flat base. Decorated, on a yellow ground, in green and manganese, with a decoration of horizontal lines and vertical branches of leaves.

Height, $7\frac{3}{8}$ inches.

h h

h

640—FIFTEENTH CENTURY ORVIETO MAJOLICA BOWL

25 00

Circular coupe-shaped. The interior decorated, on a white ground, in green and manganese, with a diagonal bend, a heraldic device of the lily of Florence, two stars and two billets and the fable of the Stork removing a bone from the Wolf's throat, with a landscape in the background. (Repaired.)

Diameter, $7\frac{7}{8}$ inches.

Mrs L. P. D. Lee

641—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL

30 00

Shallow body, with wide flat rim. Decorated, on a white ground, in green and manganese, as to the rim with a toothed and hatched border and as to the interior with leaf-forms and pointed shield occupied by an armorial bearing, all on a hatched ground. (Repaired.)

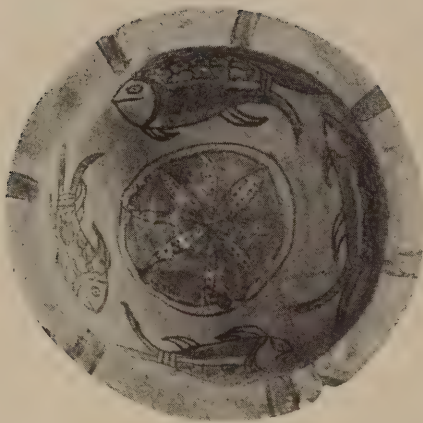
Diameter, $8\frac{5}{8}$ inches.

duplicate

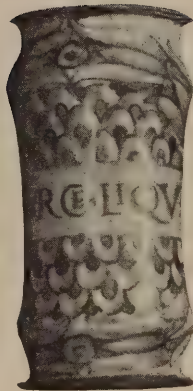
642—FOURTEENTH CENTURY PRIMITIVE ORVIETO MAJOLICA BOWL

Circular shape, with two ear handles. Decorated, on a white ground, in green and manganese, with a pattern of foliage.

Height, $4\frac{1}{2}$ inches; diameter, $8\frac{3}{4}$ inches.



645



644



643

643—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP
PLATE

N. D. Johnson

75⁰⁰

Circular shape, with flat rim. Decorated, on a white ground, in green and manganese, as to the rim with meander and gadrooned pattern borders, and as to the center with a man's head in striped hood surrounded by scrollings on a hatched ground. (Repaired.)

Diameter, 9⁷/₈ inches.

644—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA ALBARELLO

Mrs. C. E. Lee

105⁰⁰

Incurved cylindrical shape. Decorated, on a white ground, in yellow and blue, with a pattern of imbrications and a band inscribed in Roman letters: "S. Torce Ligua."

Height, 8⁷/₈ inches.

645—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL

N. D. Johnson

100⁰⁰

Circular shape, with flat rim. Decorated, on a white ground, in green and manganese, as to the rim with radiating bands of color, as to the interior with a circular eight-ray starred medallion in the center surrounded by four swimming fish. (Repaired.)

Height, 3³/₈ inches; diameter, 9⁷/₈ inches.



648



647



646

646—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP PLATE

Circular shape, without rim. Decorated, as to the interior, with a figure of a heraldic lion and with pierced pointed-leaf forms on a hatched ground.

N. H. Solomon

Diameter, 9 inches.

647—FOURTEENTH CENTURY SIENESE PRIMITIVE MAJOLICA VASE

Cylindrical shape, with two flat looped handles. Decorated, on a gray ground, with the outlined figure of a lion and a plant with heart-shaped leaves. (Cracked.)

Height, 8 inches; diameter, 6 inches.

J. J. Murray

648—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER

Circular shape. The rim decorated, on a white ground, with radiating lines of alternate colors. The center is occupied with the Lily of Florence within a zigzag border. (Cracked.)

Diameter, 9 1/8 inches.

Mr. R. F. Longacre

1500

500

1700



651



650



649

649—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA
PITCHER

Nicholas Martini

20" Pear-shaped body, with pinched rim, pointed spout and looped handle. Decorated, on a white ground, in green and manganese, with a winged dragon. (Repaired.)

Height, $9\frac{1}{8}$ inches.

650—FOURTEENTH CENTURY CAFAGGIOLO PRIMITIVE MAJOLICA
DEEP PLATE

N. A. Johnson

22" Circular shape, with flat rim. Decorated, on a white ground, as to the rim with groups of radiating lines and crosses, as to the center with a bust of a woman, surrounded by oak leaves.

Diameter, 9 inches.

Note: Other examples of Cafaggiolo ware of so early a make as this are practically unknown.

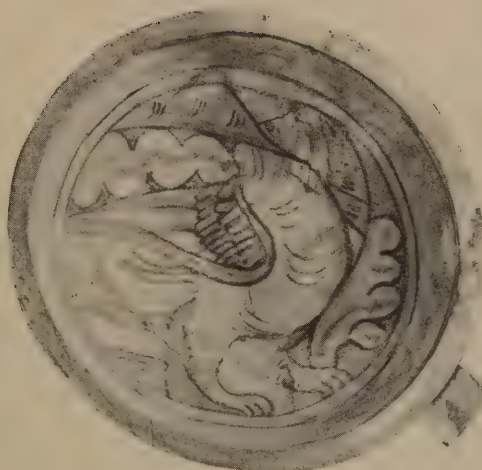
651—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA
PITCHER

20" Pear-shaped body, with high cylindrical neck, pointed spout and straight looped handle. Decorated, on white ground, in green and manganese, with a patterning of large leaves and scalloped bands. On the body are conventional pine-cones and under the spout a lion mask, all raised in low relief.

Height, $10\frac{5}{8}$ inches.



652



653



654

- 9500
- 652—SIXTEENTH CENTURY ITALIAN SIENESE MAJOLICA PITCHER
Pear-shaped body, with pointed spout, looped handle, cylindrical stems and circular foot. Decorated, on a white ground, with acanthus-leaf scrollings and a festoon of fruits, enclosing a ground of yellow occupied by the half-length figure of a young woman. Below is a scrolled label, with the inscription in Roman letters, "Dia Sena," and below this two voluted cornucopiae enclosing an acanthus-leaf ornamentation. (Repaired.)

Height, 9 $\frac{7}{8}$ inches.

- 2500
- 653—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL
WITH HANDLES

Irregular circular shape, with narrow flat rim and one scrolled handle. Decorated, on a white ground, as to the interior, with a fantastic winged animal with a human head from which smoke issues and with a primitive acanthus-leaf form. (Repaired.)

Height, 3 $\frac{3}{8}$ inches; diameter, 10 $\frac{1}{2}$ inches.

- 2500
- 654—FIFTEENTH CENTURY FAENZA MAJOLICA ALBARELLO

Cylindrical shape, with incurved neck and foot. Decorated, on a white ground, in various colors, with a heraldic eagle, surrounded by a garland of fruits, flowers and leaves and a scrolled label with the inscription "Dia Captolicon."

Height, 9 $\frac{3}{8}$ inches.



655—PAIR OF FIFTEENTH CENTURY DERUTA MAJOLICA VASES WITH
COVERS

Miss R. B. Lorenz Agent

420

Pine-cone shaped, with covers, on cylindrical spreading feet and with pointed finials. Decorated with an all-over raised patterning of pointed scales symmetrically disposed and invested with a fine yellow lustred glaze. (One repaired.)

Height, 11 inches.

656—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA
PITCHER

N. A. Johnson

20

Pear-shaped body, with circular foot and looped handle. Decorated, on a gray ground, in manganese, with delicate scrollings surrounding a medallion occupied with the Gothic letter "M" in green.

Height 8 inches.

657—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL
Coupe-shaped and decorated in green and manganese.

60

Diameter, 8 1/8 inches.

658—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA BOWL
WITH HANDLES

Nicholas Marlui

95

Circular shape, with two handles. Decorated, as to the interior, with a coat-of-arms.

Height, 3 1/4 inches; diameter, 8 1/4 inches.



N. H. Johnson

659—SIXTEENTH CENTURY GUBBIO LUSTRED MAJOLICA PLATE (*By Maestro Giorgio*)

0 25^c

Circular shape, with deep flat rim. Decorated, on a blue ground, in lustred colors, as to the rim with a border of military trophies, drums and scrolled ribbons, and as to the center with a figure of a seated Amorino.

Diameter, 8 $\frac{1}{4}$ inches.

Note: For centuries the plates, dishes and plateaux made in the fifteenth century by Giorgio Andreoli, ennobled and perhaps better known as Maestro Giorgio, have been esteemed as exhibiting a supremacy of beauty beyond that of all the lustred ware which from the outset made famous the little town of Gubbio in the Duchy of Urbino. For over a generation their values have so steadily increased, owing to their comparative scarcity, that the sums paid for fine examples seem well-nigh incredible. It must be remembered, however, that Giorgio produced his metallic lustre ware only from 1519 to 1537 and that even so but a very small portion of his output survives.

Plate A. Knicker Porter



660



661



662

N. A. Johnson
660—FIFTEENTH CENTURY FAENZA MAJOLICA VASE

— 50c
Cylindrical shape, with incurved neck and foot. The body decorated, on a white ground, in blue, with an all-over patterning of fan-shaped palmettes, the neck with an egg and dart border. (Cracked.)

Height, 11 inches.

N. A. Johnson
661—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP DISH WITH HANDLES

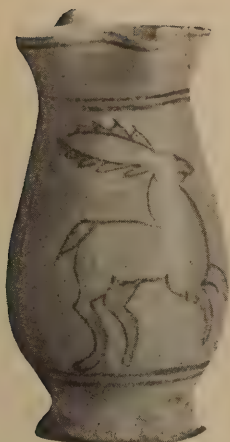
80c
Circular shape, with flat rim and two projecting ear handles. Decorated, on a white ground, in green and manganese, as to the rim with a meander border, as to the interior with the figure of a fantastic winged animal in a contorted posture and surrounded by primitive acanthus-leaf sprays.

Height, 4 inches; diameter, 11¼ inches.

C. Brummer
662—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER

— 40c
Pear-shaped body, on cylindrical foot, with pinched neck and straight looped handle. Decorated, on a white ground, in green, with whorls, serrated leaves and a mythical animal.

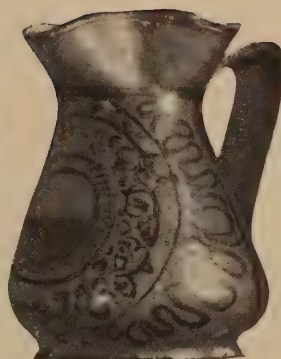
Height, 10⅝ inches.



663



664



665

663—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER

W. Brummer

75 "

Pear-shaped body, with pointed spout and round looped handle. Decorated, on white ground, in green, with the outlined figure of a stag with antlers and horizontal bands. (Repaired.)

Height, $8\frac{1}{4}$ inches.

664—FIFTEENTH CENTURY CAVAGGIOLO MAJOLICA VASE WITH HANDLES

W. Kerr Branch

50 "

Pear-shaped body, with cylindrical neck and two projecting looped handles. Decorated, on a white ground, in blue, as to the body with panels occupied by a palmette-shaped flower with pointed leaves and by oak-leaf sprays, and as to the neck with a border of roundels.

Height, 8 inches.

665—FIFTEENTH CENTURY FAENZA PRIMITIVE MAJOLICA PITCHER

W. Kerr Branch

90 "

Pear-shaped body, with pinched rim and broad flat looped handle. Decorated, on a gray ground, in dark blue, green and yellow, with an oval medallion surrounded by scrolled ribbons and occupied by a coat-of-arms inside scrolled floral border.

Height, 8 inches.

Note: This is one of the earliest pieces of Faenza majolica known to be in existence.

666—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA VASE WITH HANDLES

N. M. Milliken

308"

Cylindrical shape, with annular rim and foot and two straight looped handles. Decorated, on a white ground, in blue, the body with panels of pointed quatrefoil medallions surrounded by leaf forms and enclosing the arms of the Siena Hospital (a cross on a three-barred gate), the shoulder and neck with meander trefoil and rounded borders.

(Illustrated)

Height, $12\frac{5}{8}$ inches.

667—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP PLATE

N. H. Johnson

270"

Circular form, with flat rim. Decorated, in green and manganese, as to the rim with archaic egg and dart pattern, as to the interior with a circular medallion in the center occupied by a flower and double-leaf form and surrounded by a pointed meander patterning. (Chipped.)

Height, $3\frac{5}{8}$ inches; diameter, 13 inches.

(Illustrated)

668—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER

Miss Waterbury

50"

Pear-shaped body, on cylindrical foot, with pinched neck and straight looped handle. Decorated, on a white ground, with a horse bearing a sack and with conventional floral sprays.

(Illustrated)

Height, $11\frac{1}{2}$ inches.

669—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP PLATE

Alto Bernier Aguirre

95"

Irregular circular shape, without rim. Decorated, on a white ground, in green and manganese, with the figure of a bird and pointed-leaf forms in outline and hatched.

Height, $3\frac{5}{8}$ inches; diameter, $11\frac{1}{4}$ inches.

(Illustrated)

670—FOURTEENTH CENTURY TODI PRIMITIVE MAJOLICA PITCHER

Miss E. S. Lee

830"

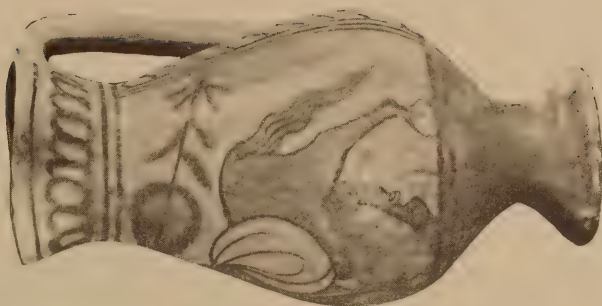
Pear-shaped, with pointed spout and flat looped handle. Decorated, on a white ground, in manganese, with the silhouetted figure of a dog-like fantastic animal with a dragon's claws.

(Illustrated)

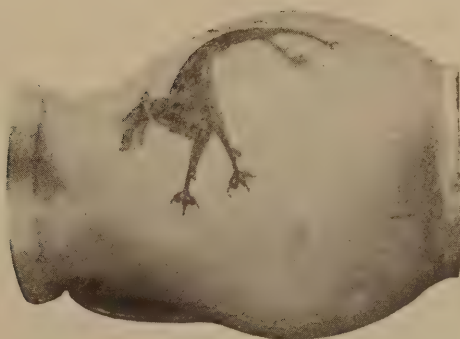
Height, 11 inches.



667



668



670



669



699

Elto Berner agent

671—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA VASE

260⁰⁰

Cylindrical shape, with sloping neck and foot. Decorated, on a white ground, in blue, with a diaper of lines forming lozenges in each of which is a vertical dash of color.

Height, 9 inches; diameter, $8\frac{1}{4}$ inches.



671



672



673

672—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP DISH

75⁰⁰

Circular shape, without rim. Decorated, on a white ground, in green and manganese, with a circular medallion occupied by a grotesque bird form, with pointed and oak-leaf forms and surrounded by a meander border.

Elto Berner agent

Height, $3\frac{5}{8}$ inches; diameter, 11 inches.

673—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP
PLATE

N. H. Johnson

Circular shape, with flat rim and gauffered edge. Decorated, on a white ground, as to edge with radiating lines, as to the interior with the raised figure of a fallen deer, colored and surrounded by outlined leaf forms.

Height, $2\frac{3}{4}$ inches; diameter, 11 inches.

(Illustrated)



675



674



676

674—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP
PLATE

Alto Berner Genes

Circular shape, with flat rim. Decorated, on a white ground, in green and manganese, as to the rim with a pattern of radiating lines, as to the interior with a large pattern of Saracenic interlacements on a hatched ground.

Height, $2\frac{3}{8}$ inches; diameter, $12\frac{1}{4}$ inches.

675—FIFTEENTH CENTURY SIENESE MAJOLICA DRUG VASE

Mrs. G. S. Lee

675⁰⁰ Reversed pear-shape, with curved cylindrical neck and two looped handles. Decorated, on a white ground, in green, blue and yellow, with a bound laurel wreath enclosing a diapered ground with rosetted scrollings and a broad band inscribed in Gothic lettering, "Triacha."

Height, 13 inches.

(Illustrated)

676—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA DEEP DISH

M. H. Johnson

140⁰⁰ Circular shape, with flat rim. Decorated, on a white ground, in various colors, as to the border with a border of serpentine figures and rays, as to the center with a scrolled and voluted lily on a ground of scrolled diapering. (Repaired.)

Diameter, 10 $\frac{5}{8}$ inches.

(Illustrated)

677—SIXTEENTH CENTURY PISARO MAJOLICA SOUP TUREEN AND COVER

M. H. Johnson

235⁰⁰ Circular shape, on foot. Decorated, on a white ground, in colors, as to the cover with floral scrollings, as to the interior of the tureen with a subject of "The Baptism of Christ."

Height, 8 inches; diameter, 10 $\frac{5}{8}$ inches.

678—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP DISH WITH HANDLES

L. J. Murkin

145⁰⁰ Circular shape, with two scrolled projecting ear handles. Decorated, on a white ground, with a fantastic winged animal and heart-shaped leaf forms on a hatched ground.

Height, 4 $\frac{3}{8}$ inches; diameter, 13 $\frac{3}{8}$ inches.

(Illustrated)



678



679—FOURTEENTH CENTURY ORVIETO MAJOLICA DEEP DISH WITH HANDLES

Nicholas Martin

Circular form, with flat rim and two scrolled ear handles. Decorated, as to the interior, with an elaborate design, on a hatched background, of a fantastic animal, half-lion and half-man and with heart-shaped leaf forms. Surrounded by a chain of patterned border.

Height, $5\frac{1}{8}$ inches; diameter, $11\frac{1}{4}$ inches.

Mrs. B. J. Lee

680—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA DEEP DISH

290⁰⁰

Circular shape, with flat rim. Decorated, on a white ground, as to the edge with a border of serpentine figures and rays in blue, as to the center with a large shield in blue, banded with yellow and surrounded by a wreath of pointed leaves in blue and yellow on a dotted ground.

(Illustrated)

Diameter, $10\frac{5}{8}$ inches.

Mrs. B. J. Lee

681—SIXTEENTH CENTURY FAENZA MAJOLICA DRUG VASE

25⁰⁰

Pear-shaped body, with incurved cylindrical neck and annular foot. Decorated, on a white ground, in blue and yellow, as to the body with a ground of scrolled rosettes and palmettes, with a label inscribed in Gothic letters "Acicorie," and as to the shoulder, neck and foot with bands of color and a border of palmette-shaped flowers.

(Illustrated)

Height, $13\frac{3}{4}$ inches.

N. H. Johnson

682—SIXTEENTH CENTURY PADUAN MAJOLICA BOWL

600⁰⁰

Curved sides, with flat rim. Decorated, in varicolored "stecco" work, with borders of floral scrolled and zigzag patterns, the center with a circular medallion occupied by a coat-of-arms.

(Illustrated)

Diameter, $16\frac{1}{8}$ inches.

N. M. Mulliken

683—FOURTEENTH CENTURY TODI PRIMITIVE MAJOLICA PITCHER

400⁰⁰

Pear-shaped body, with large pointed spout, annular foot and flat looped handle. The upper portion, only glazed, revealing the unglazed body at the foot. Decorated, on a white ground, in manganese, with a band of pointed interlacements on a hatched ground and with scrollings. (Repaired.)

(Illustrated)

Height, $10\frac{5}{8}$ inches.

N. M. Mulliken

684—FOURTEENTH CENTURY TODI PRIMITIVE MAJOLICA PITCHER

325⁰⁰

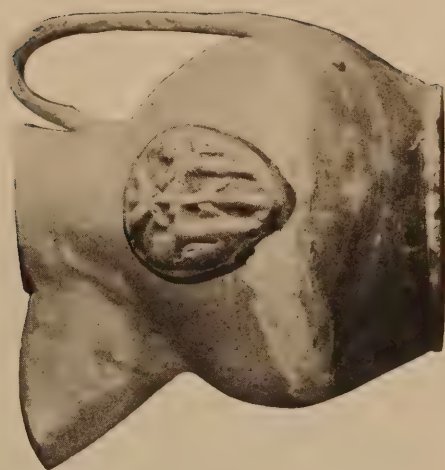
Pear-shaped body, with large pointed spout and straight flat looped handles. Glazed in white and decorated on both sides with a heart-shaped medallion occupied by the coat-of-arms of the Orsini Family (two rampant lions and a tree) in low relief on a red ground. (Repaired.)

(Illustrated)

Height, $10\frac{5}{8}$ inches.



682



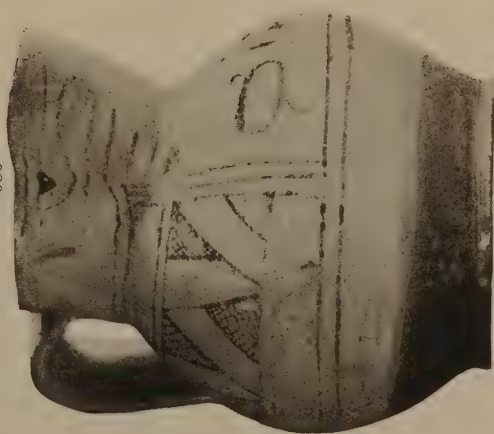
684



681



680



683

685—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP
DISH *nm. milliken*

1-100 Circular shape, with flat rim. Decorated, as to the rim, with radiating lines and as to the interior with a quatrefoiled interlacement and demi-rosettes on a hatched ground. (Repaired.)

Height, $2\frac{3}{8}$ inches; diameter, $12\frac{1}{2}$ inches.

(Illustrated)

686—FIFTEENTH CENTURY CAFAGGIOLO MAJOLICA PITCHER *mis. B. S. Lee*

350 Pear-shaped body, with pointed spout and looped handle. Decorated, on a white ground, in blue and yellow, with a large circular medallion formed by a wreath of pointed leaves and fine scrolls, enclosing a coat-of-arms in a shaped shield surrounded by scrolled ribbons.

(Illustrated) Height, 18 inches.

687—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP
DISH WITH HANDLES *W. Knigley Porter*

120 Circular shape, with flat rim and projecting ear handles. Decorated, as to the interior, with a circular medallion occupied by a large oak-leaf on a hatched ground, and surrounded by a border of S-shaped scrolls.

Height, $3\frac{3}{4}$ inches; diameter, $11\frac{7}{8}$ inches.

(Illustrated)

688—FIFTEENTH CENTURY FAENZA MAJOLICA DRUG PITCHER *mis. B. S. Lee*

575 Reversed pear-shaped body, with cylindrical neck, projecting cylindrical spout and flat straight looped handle. Decorated, on a white ground, with a large circular medallion bordered with a honeysuckle patterning and occupied by a scrolled label inscribed in Gothic letters, "Aqua de Melle," by pointed honeysuckle leaf forms and by a device of the initials "G. B.," surmounted by a cross.

(Illustrated)

Height, $12\frac{5}{8}$ inches.

689—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA
PITCHER *mis. B. S. Lee*

700 Reversed pear-shaped body, with cylindrical neck, projecting cylindrical spout and looped handle. Decorated on a white ground in green and manganese with a pattern of interlacements and two crows on the neck.

(Illustrated)

Height, $11\frac{3}{4}$ inches.



687



689



686



685



688

N. H. Johnson

690—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA EWER

-75-00
Spherically shaped body, with long cylindrical neck and stem, circular foot and looped handle. Decorated, in green and manganese, with a patterning of scrolls and human figures. On the neck and modeled in relief are a shield with a heraldic eagle, a man's head and two pine-cones.

Height, 11 inches.

(Illustrated)

691—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER

U. H. Bernal Agent

325-00
Pear-shaped body, with pinched neck and loop handle. Decorated, on a white ground, in green and reddish brown (manganese), with a conventional bird flanked by pine trees.

Height, 11½ inches.

(Illustrated)

N. H. Johnson

692—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA EWER

700-00
Spherically shaped body, with long cylindrical neck and stem, circular foot and looped handle. Decorated, in green and manganese, as to the neck with a coat-of-arms and two married couples exchanging flowers, and as to the body with three circular medallions symmetrically placed.

Height, 27½ inches.

(Illustrated)



692



690



691

No. 690. FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA EWER
 No. 691. FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER
 No. 692. FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA EWER



693—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP
DISH WITH HANDLES *Wm. Farnes Acen L*

20 1/2" Circular shape, with turned-over rim and two scrolled projecting ear handles. Decorated, on a white ground, in green and manganese, with a circular medallion occupied with the figure of a woman in striped dress standing near a trefoil-leaved plant and seized by a fantastic winged animal with human head.

Height, 5 1/8 inches; diameter, 12 5/8 inches.

694—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA
PITCHER *Mrs. C. L. Lee*

25" Reversed pear-shaped body, with curved cylindrical neck and two straight looped handles. Decorated, on a white ground, in green and manganese, with panels of interlaced pattern and meander scrolls and with a looped pattern around the neck.

Height, 12 5/8 inches.

(Illustrated)

695—FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP
DISH WITH HANDLES *N. H. Johnson*

21 1/2" Circular shape, with scrolled projecting ear handles. Decorated, on a white ground, with a circular medallion occupied by a figure of the Agnus Dei with cross and halo, surrounded by a deep border of pointed interlacements.

Height, 5 3/8 inches; diameter, 13 3/8 inches.

(Illustrated)



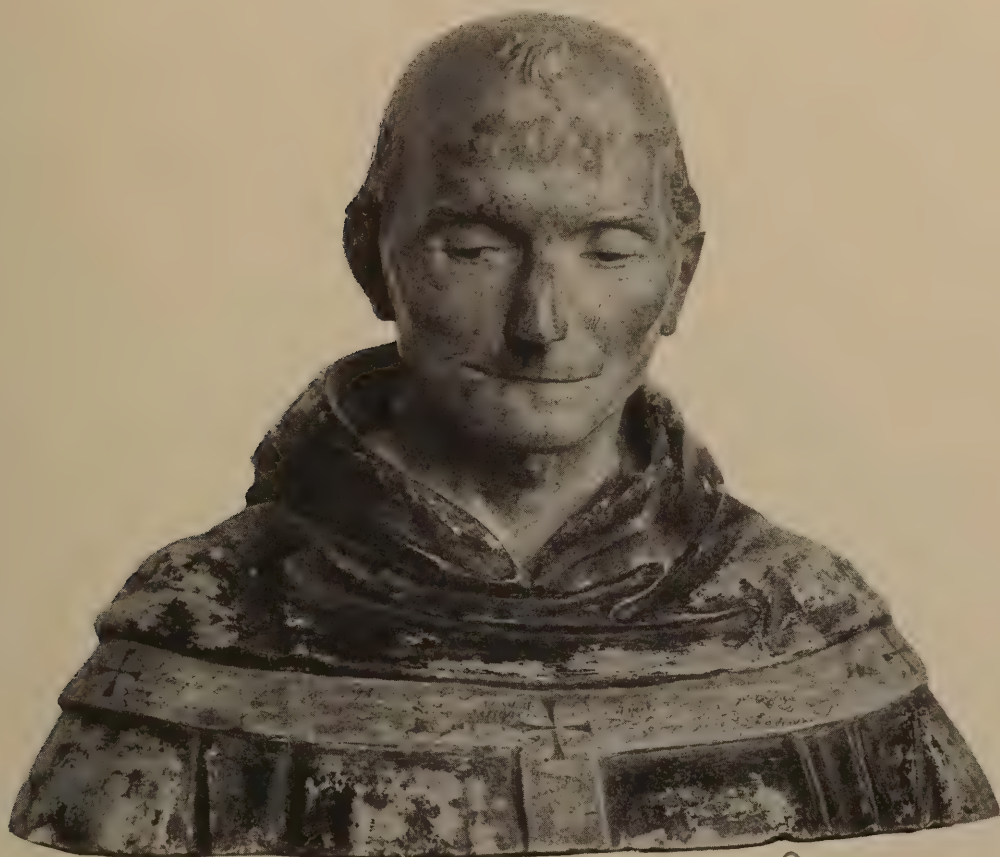
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695

No. 694. FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA PITCHER
 No. 695. FOURTEENTH CENTURY ORVIETO PRIMITIVE MAJOLICA DEEP DISH
 WITH HANDLES

DAVANZATI PALACE: SCULPTURES IN STUCCO
AND TERRA-COTTA



Uto Berner Agius

696—FIFTEENTH CENTURY FLORENTINE POLYCHROME STUCCO BUST
Bust portrait of Saint Anthony, Archbishop of Florence. This life-size portrait bust shows the churchman, habited in priestly robes, as a bald-headed man of mature age, with thin-lipped mouth tightly closed and downcast eyes. On a semi-octagonal base of gilded wood carved with quatrefoil rosettes and with voluted consoles at the angles.

Height, $17\frac{3}{8}$ inches.

3100°



697—FIFTEENTH CENTURY ITALIAN POLYCHROME STUCCO BUST OF
 PETRARCH *Miss R. A. Lorenz Agent*

Portrait bust of Francesco Petrarca, the poet. He wears a close-fitting Venetian hood and is shown in full face glancing towards his left. On a fifteenth century molded base of colored and gilded wood.

Height, of bust, 15 $\frac{3}{8}$ inches.

3700¹²



698—FIFTEENTH CENTURY FLORENTINE POLYCHROME STUCCO BUST
OF DANTE

Elto Berner Agent

700 "

This bust portrait of one of Italy's greatest glories, Dante Alighieri, was executed early in the fifteenth century from the death mask of the poet. It shows him with downcast but open eyes, a clean-shaven face, and wearing the close-fitting Florentine cap with ear lappets, and a gathered robe with turned-back lapels at the neck. On an octagonal molded carved and gilded base.

Height, 15 inches.

Note: This famous bust of the poet, executed, as was then the almost universal custom, from a death mask, was the object of many ineffectual attempts to purchase on the part of the late J. P. Morgan, who regarded it as one of Professor Volpi's most valuable treasures.

B. E. Carlessa

699—FIFTEENTH CENTURY FLORENTINE POLYCHROME TERRA-COTTA
BUST OF PIERO DE GINO CAPPONI

c 69 06
This life-sized bust of Pier Capponi, the Florentine patriot, shows him in full face clothed in a loosely gathered robe laced up at the throat and with bushy curling hair falling to his shoulders. It has a molded hexagonal base and is supported on a bracket with molded and shaped apron, the plinth of which is inscribed in Latin as follows: "OPTIMUS . G. G. MERCA . DIGNUS . OVEM . CERNIS . DENIQUE . LAUDE . FUT . OMNIUM . FÆLIX . TALI . FLORENTIÆ . ALIUMNO . POSSE . PUTAS . UNQUAM . TE . REPERIRE . PAREM," a eulogy, namely, of the patriot "whose like," it says, "Florence shall never see again."

Note: In addition to its artistic value, the historical interest of this life-like bust is very great. Pier Capponi, as the Florentines called him, by his sturdy honesty and fearlessness delivered his city from the tyranny of Piero de' Medici. His blunt, "It is time to end this baby government," was the only weapon needed to depose Piero and drive him from the city. More famous, however, is his reply to Charles VIII when, in 1495, the French King threatened to sound his trumpets unless the exorbitant sum he exacted from the city were paid. "Then we will ring our bells," retorted Capponi, and the French King yielded and left Florence.

Height, 43 $\frac{3}{8}$ inches; width, 28 $\frac{3}{8}$ inches.



No. 699. FIFTEENTH CENTURY FLORENTINE POLYCHROME TERRA-COTTA
BUST OF PIERO DE GINO CAPPONI



700—FIFTEENTH CENTURY FLORENTINE POLYCHROME STUCCO BAS-
RELIEF

Atto Bernabauer

200"

A full-length figure of the Virgin dressed in a girdled robe of red and a flowing blue mantle and seated on a bench flanked by paneled pilasters. On her right knee she supports with both hands the nude Infant Christ wearing a necklace of beads and supporting Himself by His outstretched left arm. The Virgin has a rayed nimbus, the Christ one with a cross. The figures are in a round-arched niche, the arch filled with a shell-like ornamentation. In a contemporary square molded frame of gilded and painted wood on a molded base with a plain plinth.

Height of stucco, $22\frac{7}{8}$ inches; width of stucco, $17\frac{3}{8}$ inches.



701—FIFTEENTH CENTURY FLORENTINE POLYCHROME STUCCO BAS-RELIEF (*School of Donatello: 1383-1466*)

Oblong bas-relief of a half-length figure of the Virgin, who, with bared right arm, restrains the Christ Child, who, habited in a single slight garment, steps forward to the spectator's right, His feet being supported on a horizontal molded ledge at the bottom of the relief. Both the Mother and Son have gilded haloes and the background is decorated with a scrolled patterning of five-leaved rosettes. In a contemporary tabernacle frame of painted and gilded wood, with molded cornice and painted frieze supported on two fluted and astragalled pilasters with composite capitals on a molded base, the plinth painted with an "Ave Maria" inscription in Roman lettering.

Height of terra-cotta, $35\frac{7}{8}$ inches; width of terra-cotta, $20\frac{1}{2}$ inches.



650 c 702—FIFTEENTH CENTURY FLORENTINE POLYCHROME TERRA-COTTA
ALTO-RELIEF *Ugo Berner Agent*

Half-length figure, in high relief, of the Virgin, with blue mantle and red tunic, supporting in her lap the sleeping Infant Christ, who lies with relaxed limbs and with His head fallen forward in a sleeping posture. The Virgin, with a look of maternal solicitude, lovingly presses the cheek of the Divine Child with the forefinger of her right hand, clasping His body with her left. On old carved gilded wood base.

Height, 24 inches.



703—EARLY FIFTEENTH CENTURY FLORENTINE POLYCHROME
TERRA-COTTA ALTO-RELIEF (By *Jacopo della Quercia*:
1374?-1438)

625^c

Elle Bernier Agnès

The Virgin, shown in half length, with closely braided hair and flowing blue mantle fastened at the neck with an oval jewel, holds with her left hand the standing Infant Christ, whose right hand fingers the neck of His short linen tunic, while His left clasps the thumb of His Mother's left hand. The Virgin's left hand caressingly holds the bare feet of her Son. On a carved and molded base of gilded wood.

Height of terra-cotta, 31½ inches; width, 24⅞ inches.

B. E. Cassa

704—FIFTEENTH CENTURY FLORENTINE POLYCHROME TERRA-COTTA
ALTO-RELIEF (*By Lorenzo Ghiberti: 1381-1455*)

1502
The half-length figure of the Virgin, clothed in a red robe and blue mantle with frilled border, holds in both her arms the Infant Christ, pressing Him closely to her side in an access of maternal love. He is clothed in a single linen garment and rests His left hand on His Mother's arm and His right on her right hand, pressing His chubby cheek closely to her face. On a molded, gilded and painted base of wood, and placed in a square tabernacle with trefoil pointed-arch opening and two hinged doors painted with vases of flowers.

Height of terra-cotta, $28\frac{3}{8}$ inches; width, $18\frac{1}{4}$ inches.

(Illustrated)

Note: Though most of Ghiberti's existing work is in metal (he was a goldsmith and the son of a goldsmith), there are many terra-cotta and small works, according to Sir J. C. Robinson, which are known to be from his hand.



BY LORENZO Ghiberti: 1381-1455

No. 704. FIFTEENTH CENTURY FLORENTINE POLYCHROME TERRA-COTTA
ALTO-RELIEF

Miss C. B. Lorenz

705—FOURTEENTH CENTURY FLORENTINE WHITE MARBLE FIGURE
(By Arnoldi)

Half-length figure of the Virgin, in a tight-fitting robe and flowing mantle. With her right hand she presses to her bosom a pomegranate and with her left she supports the Infant Christ. On a molded base of gilded and painted wood.

Height, $35\frac{7}{8}$ inches; width, $28\frac{3}{8}$ inches.

(Illustrated)

Note: Arnoldi, the sculptor of the figure, is chiefly known for his elaborate altar now at the Loggia del Bigallo, Florence.



BY ARNOLDI

NO. 705. FOURTEENTH CENTURY FLORENTINE WHITE MARBLE FIGURE

Edto Bernier Agent

706—FIFTEENTH CENTURY FLORENTINE POLYCHROME STUCCO BAS-
RELIEF (*By Donato de' Bardi, called Donatello: 1383-1466*)

25.1 06 — The half-length figure of the Virgin, clothed in a mantle of gold brocade richly decorated with a scrolled leaf-patterning and a head-covering of gold cloth patterned with incised dottings, lovingly bends her head to meet that of the Infant Christ, whom she protectingly clasps with both arms. He is clad only in a gold brocaded garment and His legs are bare. As He snuggles close to His Mother, he affectionately presses both His hands to her face. The background is of blue, studded with gold stars. In a tabernacle-shaped frame, painted in cream color and gold, flanked by two fluted and astragalled pilasters which support a molded cornice and frieze painted with a honeysuckle patterning of gold on a blue ground. The plinth of the molded base bears the inscription in Roman lettering of gold on a blue ground: "S. M. INTERCEDE . P. NOBIS." Above the terra-cotta is a hexagonal molded arch with the spandrels filled by the sacred monogram in gold.

Extreme height of terra-cotta, 43 inches; width of terra-cotta, 31½ inches.

(*Illustrated*)

Note: This is a work well known to Italian critics, who have united in pronouncing it to be an early work of the prolific Donatello.



BY DONATO DE' BARDI (DONATELLO): 1383-1466

NO. 706. FIFTEENTH CENTURY FLORENTINE POLYCHROME STUCCO BAS-RELIEF



BY BERNARDO ROSSELLINI: 1409-1470

★ No. 707. FIFTEENTH CENTURY FLORENTINE PAINTED WOOD BUST OF A
YOUNG GIRL



BY BERNARDO ROSSELLINI: 1409-1470

★ No. 707. FIFTEENTH CENTURY FLORENTINE PAINTED WOOD BUST OF A
YOUNG GIRL

into Bernini's Academy

★ 707—FIFTEENTH CENTURY FLORENTINE PAINTED WOOD BUST OF A
YOUNG GIRL (*By Bernardo Rossellini: 1409-1470*)

Bust of an aristocratic girl maiden belonging to one of the Patrician families of Florence. Her lips are parted in a provocative smile and the whole young face, with its soft brown eyes, seems a-sparkle with the *joie de vivre*. Her fair hair is plaited and twisted tightly around her head, and shows traces of having been originally gilded. She is dressed in a tight-fitting tunic of green, cut square across the neck and bordered with an embroidered edging of gold, while across her shoulders is draped a dark green mantle, lined with red and folded back in two lapels so as to show the tunic beneath. The bust stands on its original semi-octagonal base of wood, molded above and below, its shallow plinth being painted in a pattern of gold scrolling on a black ground.

(*Illustrated*)

Note: This altogether delightful little bust, perhaps one of the most fascinating bequeathed us by the Italian Renaissance, came direct to its present owner from a Patrician family of Padua, whose name for obvious reasons cannot be given, but in whose possession it has been for many generations. But although its provenance was Padua, its workmanship is undoubtedly Florentine and of the Donatello School. By the family in whose possession it remained so long and by tradition, it has always been confidently attributed to Bernardo Rossellini, who, like his young brother Antonio, was one of the favorite pupils of Donato de' Bardi, better known as Donatello. Although some Italian critics have professed to see here the hand of Desiderio da Settignano, the majority find in its air of innocent purity conclusive evidence that tradition is correct and that the bust is the work of Bernardo Rossellino.



708—FIFTEENTH CENTURY FLORENTINE POLYCHROME STUCCO

"BAMBINO" (By Bernardo Rossellino)

Life-size full-length figure of a "Bambino", or possibly a Child Christ. He lies on his back with his left leg bent upward and his hands close to his body. Realistically colored.

Length, 20½ inches.

709—FOURTEENTH CENTURY ITALIAN POLYCHROME TERRA-COTTA

ALTO-RELIEF (By Il Maestro della Cappella Pellegrini:

XIVTH CENTURY)

A half-length figure of the Virgin, dressed in a red tunic with tightly-fitting sleeves, with a wimple covering her head and falling over her left shoulder, with her left arm she holds the Infant Christ, who has one hand pressed on His Mother's breast, and turns the toes of His right foot upward in a gesture of childish exultation. In her left hand the Virgin holds a pomegranate, which she regards with downcast eyes. On a semi-octagonal molded and painted base. The whole set in a rectangular tabernacle, with trefoil arched opening and two hinged doors, painted with quatrefoil rosettes and borders of interlaced pattern.

Height of terra-cotta, 36¼ inches; width, 20½ inches.

Note: Dr. Wilhelm von Bode did not hesitate to attribute this very interesting terra-cotta to the fourteenth century Florentine now known as Il Maestro della Cappella Pelligrini.



SCHOOL OF DONATELLO

NO. 710. FIFTEENTH CENTURY FLORENTINE POLYCHROME STUCCO BAS-RELIEF



711—FOURTEENTH CENTURY VENETIAN POLYCHROME WOOD STAT-
UETTE

Gift of Berner Agency

325-60

Full-length standing figure of the Virgin dressed in a red tunic girdled at the waist, a white wimple from which her curling hair escapes, covering the head and falling over the shoulders, and a voluminous blue mantle the folds of which she supports with her right hand, in which she also holds a flower. On her left arm she supports the Infant Christ, nude, save for a fold of His Mother's mantle. He sits upright and with His right hand holds a fold of His Mother's head-covering. On the original octagonal molded and colored base.

Height, $31\frac{1}{8}$ inches.



712—FIFTEENTH CENTURY FLORENTINE POLYCHROME TERRA-COTTA
STATUETTE (*Attributed to Antonio Rossellino: 1427-1478*)

4.00⁰⁰— Seated figure of the Virgin, in blue mantle with embroidered border and red tunic, holding on her right knee and encircling with her right arm the Infant Christ, who, clothed in a single garment, sits upright clasping with both hands the fingers of His Mother's left hand. Beneath the folds of her mantle are seen the Virgin's bare feet. On hexagonal base of old carved and gilded wood.

Height, 25 $\frac{5}{8}$ inches.

R. M. Sullivan

713—FOURTEENTH CENTURY ITALIAN POLYCHROME TERRA-COTTA
TABERNACLE (*By Il Maestro della Cappella Pellegrini*)

The Virgin, in a red robe and blue mantle, her long curling hair framing her face, with its rapt expression, stands in a gilded pointed-arched niche with fluted ribbings. On her left arm she holds the nude Infant Christ, who stretches out His right leg in a childish abandon and seems to look with pleasure at the fruit He holds in His right hand. Serving as a background are the folds of a heavy drapery fringed at the edges, which is supported by two Amorini who stand on circular molded and shaped pedestals crowning the clustered fluted columns with leaf-carved capitals which flank the figures and form the side of the tabernacle. Above is a double-pointed arch, the space between occupied by a cherub and scrolled foliage, and the outer arch heavily crocketed with scrolled pointed leaves. The base is molded and has a plain plinth.

Height, 52 $\frac{3}{4}$ inches.

(Illustrated)

Note: This is considered to be the most beautiful existing work of Il Maestro della Cappella.



BY IL MAESTRO DELLA CAPPELLA PELLEGRINI

NO. 713. FOURTEENTH CENTURY ITALIAN POLYCHROME TERRA-COTTA
TABERNACLE

N. M. Milliken

714—EARLY FIFTEENTH CENTURY SIENESE POLYCHROME CARTON
PIECE ALTO-RELIEF

1700

Life-size figure of the Virgin, dressed in a gold-brocaded red tunic and blue mantle, seated on a carved bench and holding on her left knee the Infant Christ in a linen garment, who reaches out His right hand for the bird held by His Mother in her right hand, and with His left holds a rose. In ornate tabernacle frame of wood, molded, carved, gilded and painted. It consists of a round-arched canopy, cusped and surmounted by a molded cornice, supported on brackets and spirally twisted pilasters. The molded base has a plinth painted with scrolled floral sprays.

Height of figure, 83½ inches; width, 41 inches.

(Illustrated)

525 A Pedestal

L. L. Jones

714A—EARLY FIFTEENTH CENTURY UMBRIAN STATUE

4300

Of carved and painted wood. Subject, in heroic size, of a seated woman dressed in a red tunic under a white robe with red cuffs and trimming of gold bands and pointed shoes of red, green and gold. She is seated on a rectangular bench painted in gold, green and red, and holds in her left hand a flower.

Height, 5 feet 10 inches.



No. 714. EARLY FIFTEENTH CENTURY SIENESE POLYCHROME CARTON
PIECE ALTO-RELIEF



Alto Dornier Agent

715—FIFTEENTH CENTURY SPANISH IVORY CRUCIFIX

The straight-armed cross is of wood painted in a scrolled design of leaves and flowers, and the figure of Christ is of ivory, with a loin-cloth knotted around His waist.

Height of figure, 30 inches.

170



DAVANZATI PALACE: A CORNER OF THE GREAT HALL—SECOND FLOOR

ITALIAN ARMOR OF THE XVIth CENTURY

CAP-A-PIE AND HALF-SUITS, SWORDS, HALBERDS AND EARLY FIREARMS

It was in the late sixteenth and early seventeenth centuries that the defensive armor which for so many centuries had made the name of the Milanese armorers of European reputation found its apogee. Professor Volpi, in the small but interesting collection he has formed, has therefore been well advised to confine himself to the period named and to refuse to be seduced into the acquisition of those florid suits and massive helmets which give evidence of so much misdirected craftsmanship. Yet even in these earlier examples there is sufficient decorative quality and marks of skilled workmanship to entitle them to a place on the walls of the most elaborately furnished room.

These inlaid and engraved suits, these processional halberds and partizans, even these quaintly appearing crossbows and firearms, are of precisely the same nature as those for which the late Sir Richard Wallace and Baron de Corson were wont to pay such almost fabulous sums.

H. T.

ARMS AND ARMOR

Charles M. Schott Jr.

716—SIXTEENTH CENTURY ITALIAN POWDER-FLASK

3. ¹⁰⁰ Of lead, shaped as a fusil with a wooden stock inlaid with ivory and terminating in a plate of ivory engraved with the figure of a king and queen.

Edto Berner Agent

717—SIXTEENTH CENTURY ITALIAN WINE-CARRIER

17 ¹⁰⁰ Cylindrical shape, of inlaid wood formed as a small barrel with wrought-iron handle.

Mrs. N. Stanford

718—SIXTEENTH CENTURY ITALIAN WATER-FLASK

20 ¹⁰⁰ Wooden flask for water carved in the form of a tortoise.

N. B. Johnson

719—SIXTEENTH CENTURY ITALIAN POWDER-FLASK

6 ¹⁰⁰ Formed of a horn mounted in wrought iron.

Charles M. Schott Jr.

720—SIXTEENTH CENTURY ITALIAN POWDER-FLASK

17 ¹⁰⁰ Pear-shaped body of wrought iron, decorated with applied bronze low-relief ornamentation of a mask surrounded by small patternings.

Edto Berner Agent

721—SIXTEENTH CENTURY ITALIAN POWDER-FLASK

35 ¹⁰⁰ Of wrought iron, pear-shaped and decorated in repoussé work with the coat-of-arms of the Medici family.

Charles M. Schott Jr.

722—SIXTEENTH CENTURY ITALIAN POWDER-FLASK

45⁰⁰ Horn mounted in wrought iron and engraved with a decoration of winged cupids and fantastic animals with human heads.

W. B. Johnson

723—SIXTEENTH CENTURY ITALIAN SPURS

27⁵⁰ Pair of ceremonial spurs of wrought iron.

724—FOURTEENTH CENTURY ITALIAN BIT

25⁰⁰ Horse's bit of wrought iron shaped and decorated.

725—SIXTEENTH CENTURY ITALIAN DAGGER

20⁰⁰ Straight engraved blade, with grip and pommel of carved ivory.

Theo. O. Fferman

726—SIXTEENTH CENTURY ITALIAN DAGGER

15⁰⁰ Broad leaf-shaped blade, with ivory handle carved in a design of a lion following a dog whose tail he has seized in his mouth.

Otto Berner Aguir

727—SIXTEENTH CENTURY ITALIAN SWORD

47⁵⁰ Of the "granchi" (or crab) type. Straight blade with double flutings under the guard. Shell-shaped guard and wire-wound grip.

Mrs. Putnam Lee

728—SIXTEENTH CENTURY ITALIAN SWORD

30⁰⁰ Straight blade, fluted its entire length. Pierced and chased guard, spiral quillons and spiral wire-wound grip.

G. E. Canessa

729—SIXTEENTH CENTURY ITALIAN DAGGER

80⁰⁰ Left-handed dagger. Straight guard and pommel decorated in openwork foliage design. Spiral wire-wound grip.

Theo. O. Fferman

730—SIXTEENTH CENTURY ITALIAN DAGGER

55⁰⁰ Long straight blade. Fluted guard, double scrolled quillons and plain hilt.

Wanda Delaseo



731—FIFTEENTH CENTURY VENETIAN DAGGER

Stephen Grancay

340 10

Straight, broad "ox-tongue" blade with nine flutings throughout its length, with the upper half damascened in gold. The down-pointed quillons inlaid with the motto: "AUXILIUM . A . SUPER . AUDACES . FORTUNA." The shaped handle of wood, with bronze mountings on the faces sides and flat dome-shaped pommel.

732—SIXTEENTH CENTURY ITALIAN SWORD

David Belasco

135" "Schiavona" type, with straight blade. Basket-hilt, with leather-covered grip. In iron-mounted leather scabbard.

733—FIFTEENTH CENTURY ITALIAN LARGE TWO-HANDED SWORD

95" Straight fluted blade, straight quillons, leather-covered grip and pear-shaped iron pommel.

734—SIXTEENTH CENTURY ITALIAN SWORD

Thos. O'Flanagan

130" Hemispherical guard, with pierced ornamentation, straight wire-wound spiral grip and pear-shaped pommel.

735—SIXTEENTH CENTURY ITALIAN SWORD

G. O. Canessa

90" Straight blade, fluted under guard. Hemispherical guard, with pierced ornamentation, straight handle wound with iron wire and pear-shaped pommel.

736—SIXTEENTH CENTURY ITALIAN SWORD

Thos. O'Flanagan

90" Straight blade, fluted under the guard. Hemispherical guard, pierced and chased with a design of animals and foliage, straight wire-wound grip and pommel decorated in low relief.

737—SIXTEENTH CENTURY ITALIAN SWORD

G. O. Canessa

115" Straight blade. Hemispherical pierced and chased guard, straight quillons, straight grip wound with heavy iron wire and pommel decorated in low relief.

738—SIXTEENTH CENTURY ITALIAN SWORD

B. E. Canessa

60"

Straight blade. Hemispherical pierced and chased guard, straight quillons, straight wire-wound handle and openwork pommel.

739—SIXTEENTH CENTURY ITALIAN SWORD

" " "

45"

Straight blade. Hemispherical pierced and chased guard, straight handle wound with iron wire and pommel decorated in low relief.

740—FIFTEENTH CENTURY ITALIAN SWORD

David Belasco

150"

Straight blade. Engraved guard, straight handle, wound with iron wire and faceted pommel.

741—SIXTEENTH CENTURY ITALIAN SWORD

G. Hubert

150"

Straight blade. Iron guard and straight handle with faceted pommel.

742—SIXTEENTH CENTURY ITALIAN SWORD

B. E. Canessa

90"

Straight blade, fluted under the guard and engraved with the inscription: "RESPIC. FINEM." Straight quillons, shell guard spirally molded grip, wound with iron wire, and pear-shaped pommel.

743—SIXTEENTH CENTURY ITALIAN SWORD

" " "

60"

Of the "Schiavona" or basket-hilted type. Basket-shaped openwork guard, straight quillons, handle wound with iron wire and pear-shaped pommel.

G. Wilson

744—SIXTEENTH CENTURY ITALIAN SWORD

200⁰⁰—Straight blade, fluted beneath the guard and engraved with an inscription and the date "1517." Straight quillons and spiral grip wound with iron wire.

G. E. Canessa

745—SIXTEENTH CENTURY ITALIAN SWORD

100⁰⁰—Straight blade, fluted under the guard. Straight iron quillons, wooden handle and pear-shaped iron pommel.

David Belasco

746—SIXTEENTH CENTURY ITALIAN SWORD

145⁰⁰—Straight blade, fluted under guard. Hemispherical guard, straight quillons, grip wound with wire and pear-shaped pommel.

G. E. Canessa

747—SIXTEENTH CENTURY ITALIAN SWORD

70⁰⁰—Straight blade, fluted under guard and engraved with the inscription on both sides: FINEM RESPICE. Straight quillons, wire-wound handle and faceted pommel.

748—SIXTEENTH CENTURY ITALIAN SWORD

45⁰⁰—Straight blade, fluted under guard and with indecipherable inscription on either side. Straight quillons and handle wound with iron wire.

G. Wilson

749—SIXTEENTH CENTURY ITALIAN SWORD

00⁰⁰—Straight blade. Hemispherical incised guard, straight quillons, handle wound with iron wire and pommel formed as a pine-cone.

1600 750—SIXTEENTH CENTURY ITALIAN SWORD *Guiberto Len*
Straight blade, with double flutings down half its length. Shell-shaped guard, straight quillons, plain grip and faceted pommel.

500 751—SIXTEENTH CENTURY ITALIAN FOIL *B. E. Canessa*
Straight quadrangular blade. Iron guard, wire-covered handle, and pommel decorated in relief with two coats-of-arms.

700 752—SIXTEENTH CENTURY ITALIAN HANGER *H. A. Johnson*
Straight blade, with carved wood hilt.

4200 753—SIXTEENTH CENTURY ITALIAN PROCESSIONAL HALBERD *P. W. French Co.*
Head with shaped blade richly damascened in gold. Wooden shaft, thickly studded with small round-headed nails.

200 754—SIXTEENTH CENTURY ITALIAN PROCESSIONAL HALBERD *P. W. French Co.*
Head with pierced crescent-shaped blade, pierced crow's bill and long tapering point, with a wrought rosetted knob. Shaft covered in red silk studded with brass-headed nails.

900 755—SIXTEENTH CENTURY ITALIAN PROCESSIONAL HALBERD *David Belasco*
Head with parcel gilt and pierced crescent-shaped blade and pointed crow's bill. Long wooden shaft covered with leather studded with brass-headed nails, with tassel under the head.

650 756—SIXTEENTH CENTURY SWISS HALBERD " "
Head with pierced crescent-shaped blade, pierced crow's bill and long octagonal point. Octagonal wooden shaft studded with brass-headed nails.

G. Suber

757—TWO SEVENTEENTH CENTURY SPANISH HALBERDS

220⁰⁰

Heads with long leaf-shaped blades with crescent-shaped hooks, richly engraved on one side with a coat-of-arms on the other with a monogram. Shafts thickly studded with brass-headed nails.

(Illustrated)

David Belasco

758—SIXTEENTH CENTURY ITALIAN PROCESSIONAL HALBERD

265⁰⁰

Head with pierced crescent-shaped blade, pierced crow's bill and long tapering point with a wrought rosetted knop. Shaft covered in red silk studded with brass-headed nails.

(Illustrated)

759—SIXTEENTH CENTURY ITALIAN HALBERD

85⁰⁰

Head with pierced crescent-shaped blade, pierced crow's bill, and extremely long octagonal point, showing traces of chased and gilded ornamentation. Octagonal wooden shaft studded with brass-headed nails.

(Illustrated)

760—SIXTEENTH CENTURY ITALIAN PROCESSIONAL HALBERD

75⁰⁰

Head with square tongue-shaped point, pierced crescent blade and pierced carved crow's bill. The cylindrical shaft is covered with red velvet spirally studded with brass-headed nails.

(Illustrated)

761—SIXTEENTH CENTURY ITALIAN PROCESSIONAL HALBERD

50⁰⁰

Head with square tongue-shaped point, pierced crescent blade and pierced carved crow's bill. The cylindrical shaft is covered with red velvet spirally studded with brass-headed nails.

(Illustrated)

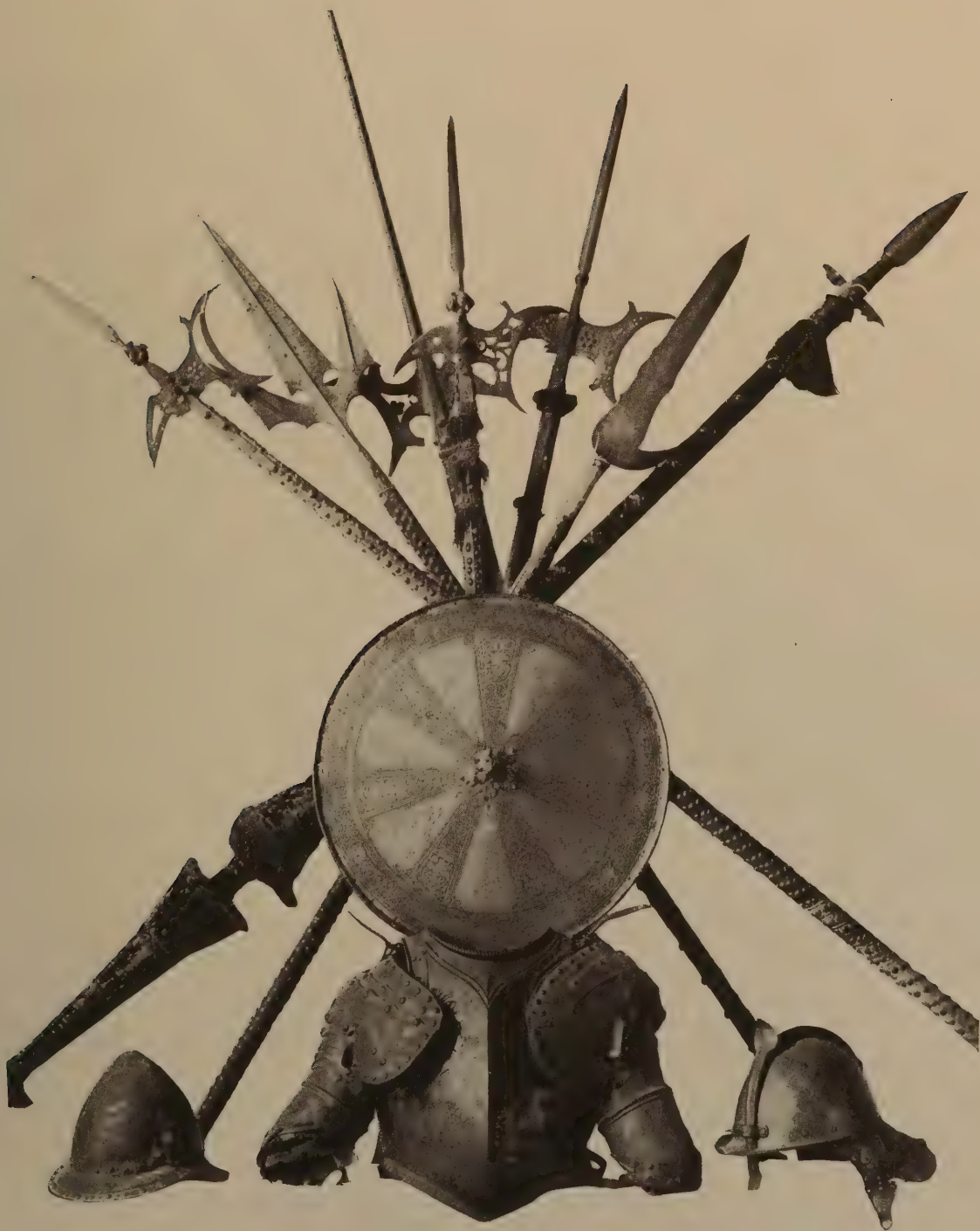
Stephen Granger

762—PART OF A SIXTEENTH CENTURY ITALIAN SUIT OF ARMOR

170⁰⁰

Consisting of a helmet, pauldrons, rerebraces and a breast-plate, The helmet is of the "pot" type with comb, adjustable free-guard in front and "lobster-tail" neck-guard at back. The pauldrons are studded with brass-headed rivets, the rerebraces are jointed and the breast-plate is richly engraved and gilded with a scrolled design of a mask surrounded by scrolled foliage.

(Illustrated)



Nos. 757 to 764

Wanda Belasco

763—SIXTEENTH CENTURY ITALIAN PROCESSIONAL HALBERD

35" — Head with pierced crescent-shaped blade and straight crow's bill. Cylindrical shaft covered with red velvet studded with brass-headed nails.

(Illustrated)

B. E. Leanesa

764—SIXTEENTH CENTURY ITALIAN STEEL BUCKLER OR SHIELD

310" — Circular shape, decorated with an engraved broad border of scrolled foliage design around the rim, the center being occupied with a design of fourteen radiating compartments alternately plain and decorated with an engraved patterning of scrolled foliage. The central spike has a raised base of acanthus-leaf design.

(Illustrated)

Wanda Belasco

765—SIXTEENTH CENTURY ITALIAN PROCESSIONAL PARTIZAN

53" — Shaped shaft, with incised decoration. Shaft covered in red velvet and studded with brass-headed nails.

B. Leanesa

766—SIXTEENTH CENTURY ITALIAN PROCESSIONAL PARTIZAN

100" — Shaped head, with pole covered in red velvet and studded with brass-headed nails.

" "

767—SIXTEENTH CENTURY ITALIAN PROCESSIONAL HALBERD

75" — "Tagliacollo" (or cut-throat) type. Head with incised decorations on both sides, the upper part of the shaft covered in red velvet and fringed below the head; the lower part covered in red silk, studded with brass-headed nails.

" "

768—SIXTEENTH CENTURY ITALIAN PARTIZAN

110" — Shaped head, with elaborate incised ornamentation. Long shaft, covered in leather studded with brass nails.

769—SIXTEENTH CENTURY ITALIAN PROCESSIONAL PARTIZAN *G. Benson*

70" — Shaped head, with elaborate incised ornamentation. Long shaft, covered in red silk and studded with brass-headed nails.

770—FIFTEENTH CENTURY FLORENTINE SOLDIER'S BILL *" "*

150" — Crescent-shaped blade with spear-head engraved with the coat-of-arms of the Medici family above the initials "F.L." Wooden shaft painted black.

771—SIXTEENTH CENTURY ITALIAN PROCESSIONAL PIKE *David Delaseo*

48" — Straight spear-shaped head, with long shaft covered with red velvet and studded with brass-headed nails.

772—SIXTEENTH CENTURY ITALIAN PIKE *G. Benson*

55" — "Corsesca" type, with spear-head, the shaft covered in leather with fringe below head and studded with brass-headed nails.

773—SIXTEENTH CENTURY ITALIAN PROCESSIONAL PIKE *" "*

100" — "Corsesca" type, with spear-head, the shaft covered in red silk studded with brass-headed nails.

774—SIXTEENTH CENTURY ITALIAN PROCESSIONAL PIKE *Mrs. Burke Roche*

45" — "Corsesca" type, with spear-head, the shaft covered in red silk studded with brass-headed nails.

775—SIXTEENTH CENTURY ITALIAN BATTLE-AXE *G. & E. Lancia*

2" — Head formed as battle-axe and war-hammer. Cylindrical iron shaft and octagonal grip, completely covered with an incised ornamentation. Trace of gilding.

6 E. Camera
776—SIXTEENTH CENTURY ITALIAN BATTLE-AXE

3750 Head formed as battle-axe and war-hammer, and richly damascened in gold with scrolls of foliage. The shaft is of wood covered with red velvet.

1750 777—SEVENTEENTH CENTURY ITALIAN ARBALEST
H. O. Herman

Crossbow with carved mahogany stock, steel bow and wrought-iron fittings.

778—SEVENTEENTH CENTURY ITALIAN ARBALEST

7700 Crossbow "à cric" complete. Mahogany stock, carved with a fantastic animal and a woman's head above the crutch and with a turned finial. Steel bow and wrought-iron fittings.

779—SEVENTEENTH CENTURY ITALIAN ARBALEST
H. O. Herman

1750 Crossbow complete, carved mahogany stock with turned finial, steel bow and wrought-iron fittings.

780—SEVENTEENTH CENTURY ITALIAN ARBALEST

2000 Crossbow "à cric" complete, with richly carved mahogany stock, steel bow and wrought-iron fittings.

781—SIXTEENTH CENTURY ITALIAN ARQUEBUSE
H. O. Herman

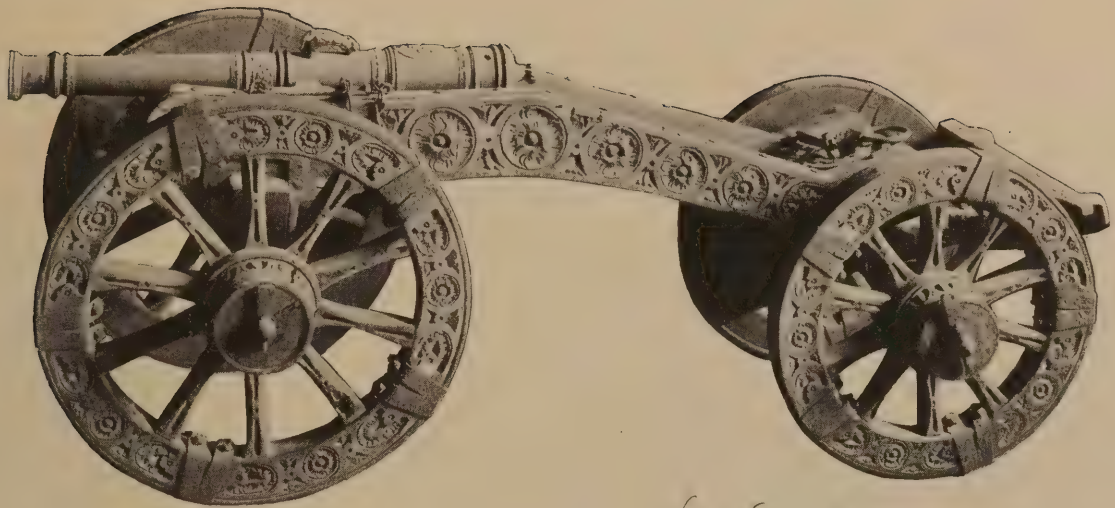
1500 Octagonal barrel, with incised ornamentation, wooden stock and wrought-iron trigger and mountings.

782—EIGHTEENTH CENTURY ARQUEBUSE
Charles M. Schott Jr.

1500 Arquebuse with fusil. Octagonal barrel and wooden stock elaborately inlaid with ivory engraved with scrolled foliage, animals and figure-subjects.

783—SIXTEENTH CENTURY ITALIAN PROCESSIONAL PARTIZAN
P. N. French Co.

7500 Shaped head, with long shaft covered with red velvet and studded with brass-headed nails.



784—SIXTEENTH CENTURY ITALIAN CANNON ON CARRIAGE

Small bronze cannon, with molded muzzle and bands, round knob at breech and plain trunnions. There is a band of low-relief ornamentation above the trunnions, a relief decorated loop above the touch-hole, and the touch-hole is decorated with a coat-of-arms in relief. Mounted on a four-wheeled gun-carriage of wood, the trail and the tires of the wheels richly carved in a pattern of acanthus-leaf rosettes, and the spokes also carved. The tires are clamped with wrought iron and the other fittings are of wrought iron.

785—SIXTEENTH CENTURY ITALIAN GUN-REST

Bronze forked gun-rest. Wooden shaft with iron shoe.

786—SIXTEENTH CENTURY ITALIAN GUN-REST

Bronze forked gun-rest, decorated with the coat-of-arms of the Medici family. Wooden shaft with iron shoe.

787—FIFTEENTH CENTURY ITALIAN MATCHLOCK

Wooden stock and octagonal barrel.

788—FIFTEENTH CENTURY ITALIAN MATCHLOCK

Wooden stock and octagonal barrel.

Mrs. Burke-Roche

789—SIXTEENTH CENTURY ITALIAN HORSE TRAPPINGS

Consisting of saddle, head-stall, bridle, bit and reins. The saddle, with arcon and cantel, is finished with red silk fringe, the head-stall is of leather with red fringe, the studs of the bridle are of brass decorated in low-relief, and the reins are of silk inter-twined with gold threads.

Stephen Granezy

790—SIXTEENTH CENTURY ITALIAN HALF-SUIT OF ARMOR

Consisting of helmet, gorget, pauldrons, rerebraces, coudes, vambraces and gauntlets, breastplate, tassets, breech and rapier.

1600 — The helmet is a burgonet with high comb and pointed umbril, the rerebraces are jointed, the breastplate is of the "peascod" type, the tassets are laminated, the gauntlets fingered, and the breech is cut in scrolled lappets. The suit has an engraved decoration of alternating plain and ornamented bands, the latter with a patterning of trophies, dolphins and scrolls, and the date 1571 engraved in the center. The rapier has a straight blade, a spirally twisted open guard united to the knuckle bow, straight quillons, a grip wound with iron wire and a pear-shaped pommel. With mannequin.

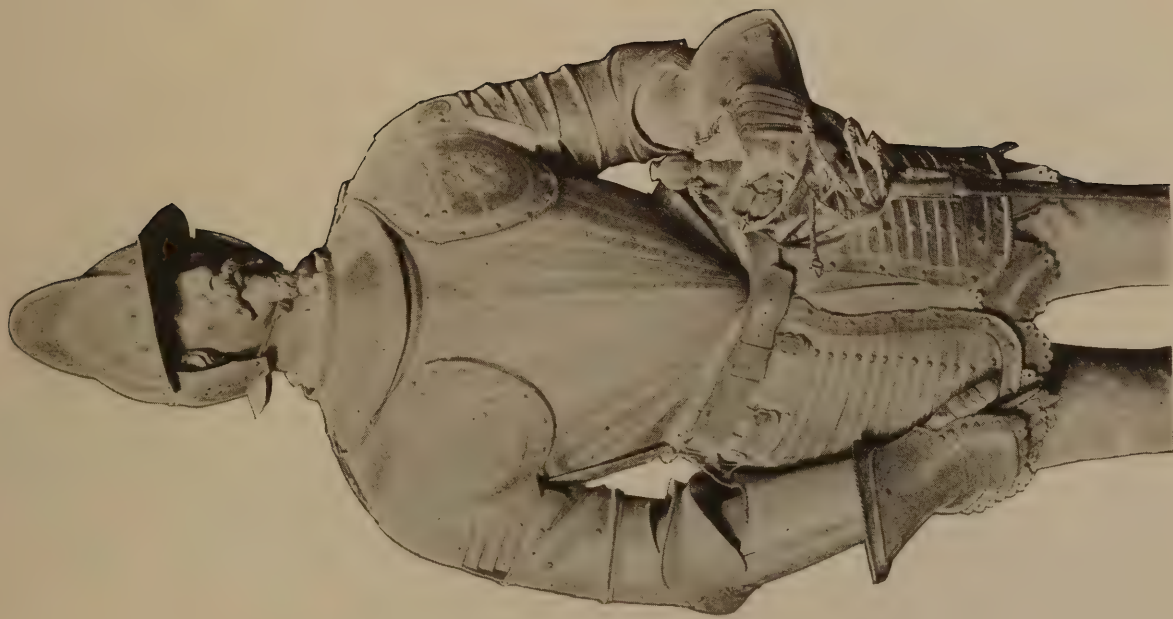
(Illustrated)

Stephen Granezy

791—SIXTEENTH CENTURY ITALIAN HALF-SUIT OF ARMOR

700 — Consisting of a helmet, gorget, pauldrons, rerebraces, coudes, vambraces, gauntlets, breastplate, tassets, breech and rapier. The helmet is of the "pot" type and has a wide umbril, the rerebraces are laminated, the breastplate of the "peascod" type, the gauntlets are fingered, and the breech cut in long narrow lappets. The entire armor, including the helmet, is engraved with a diapered pattern of palmettes on a sunken and dull ground. The rapier blade is straight, the guard an open spiral connected with the knuckle bow, the grip wire-bound and the pommel ball-shaped. Leather scabbard. With mannequin.

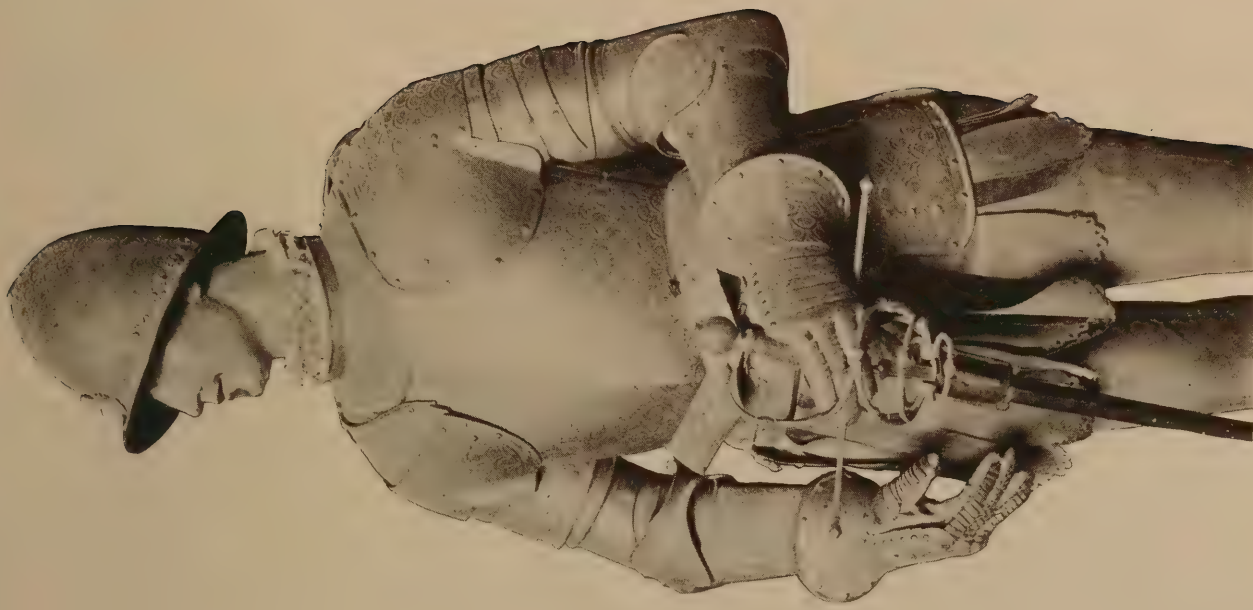
(Illustrated)



790

No. 790. SIXTEENTH CENTURY ITALIAN HALF-SUIT OF ARMOR

No. 791. SIXTEENTH CENTURY ITALIAN HALF-SUIT OF ARMOR



791

Mrs. Burke - Roche

792—SIXTEENTH CENTURY ITALIAN COMPLETE SUIT OF CAP-A-PIE
ARMOR

Consisting of helmet, gorget, pauldrons, rerebraces, coudes, vambraces, gauntlets, breastplate, taces and tassets, breech, cuisses, genouillères, jambs, sollerets and circular shield. The helmet is crested with a pierced visor and a beavor, the gorget has looped edge, the breastplate a looped roundel on the right side, the gauntlets have unjointed finger plates and the sollerets have square and rounded toes, while the shield is decorated with a sunken band around the rim and six radiating panels with a gilded ornamentation on a dark sunken ground. The entire suit is bronzed and decorated with bands of gilded ornamentation on dark sunken ground. With mannequin complete.

(Illustrated)

B. E. Canessa

793—SIXTEENTH CENTURY ITALIAN HALF-SUIT OF ARMOR

Consisting of a celatus, or helmet with visor, gorget, pauldrons, rerebraces, coudes, vambraces and breastplate. Accompanied by an iron mace, a sword and a circular shield. The armor is completely gilded with a patterning of half-moons (emblem of the Strozzi family) and the iron mace has a head of seven double curved flanges, completely gilded, with a handle in two parts partially gilded and ending in a pommel wrought as a garland. The circular shield is bronzed and etched with a design of radiating compartments occupied by patternings of trophies, quatrefoil and foliage and surrounded by a deep etched border of rosetted design, and the spike has a base of gilded acanthus leaves. The sword is of contemporary Spanish workmanship, with a hemispherical guard, pierced and wrought in a pattern of oval medallions, with profiles of Roman Emperors and scrolled foliage, straight quillons, a wire-wound grip with plain knuckle-bow and ornate ball-shaped pommel. The long straight blade, under the guard, is engraved with an inscription: I. V. M. R. T. I. N. E. Z. E. N. T. O. L. E. D. O. E. S. P. E. R. A. B. I. D. O.

(Illustrated)



805

792



793

No. 792. SIXTEENTH CENTURY ITALIAN COMPLETE SUIT OF CAP-A-PIE ARMOR

No. 793. SIXTEENTH CENTURY ITALIAN HALF-SUIT OF ARMOR

No. 805. SIXTEENTH CENTURY ITALIAN HALBERD



Stephen Crane

794—SEVENTEENTH CENTURY ITALIAN HALF-SUIT OF ARMOR

Consisting of a burgonet helmet with comb and movable nasal guard, gorget, pauldrons, rerebraces, coudes, breastplate and taces accompanied by an iron mace. The armor is plain and slightly gilded; the head of the mace is formed of seven scrolled flanges with projecting centers, and a spirally grooved handle ending in a fluted pommel.

795—FIFTEENTH CENTURY ITALIAN JOUSTING SPEAR

Tournament or jousting spear, with pointed leaf-shaped head having wrought-iron cross guard. The wooden shaft is formed with a swelling vamplate, recessed hand-hold and tapering butt. It has a tempera-painted decoration of alternating black and white spirals and the coats-of-arms of the city of Siena and of three Sienese families. Under the head is a silken tassel.

400



796—FIFTEENTH CENTURY ITALIAN IRON HAUBERK

Stephen Granezy

45⁰⁰ Loose-fitting sleeveless body garment of light chain-mail.

797—FIFTEENTH CENTURY ITALIAN IRON HAUBERK

Mrs. N. E. Moran

12⁰⁰ Loose-fitting sleeveless body garment of light chain-mail.

798—FIFTEENTH CENTURY ITALIAN IRON HAUBERK

Geo. Offerman

38⁰⁰ Loose-fitting sleeveless body garment of light chain-mail.

799—FIFTEENTH CENTURY ITALIAN IRON HAUBERK

E. H. Litchfield

30⁰⁰ Loose-fitting sleeveless body garment of light chain-mail.

800—SIXTEENTH CENTURY ITALIAN CUIRASS

L. O. Steinbach

40⁰⁰ Cuirass or breastplate of wrought iron.

801—FIFTEENTH CENTURY ITALIAN HELMET

Engraved on the upper part in a design of trophies, masks and foliage. Below are rosettes, with brass studs as centers.

802—FIFTEENTH CENTURY ARABIAN IRON HELMET

Burgonet of wrought iron.

803—SIXTEENTH CENTURY ITALIAN STEEL MORION

Spiked helmet in iron elaborately chased and gilt in a pattern of Oriental interlacements. In front is a panache, or plume-holder, and, behind, a chain-mail shoulder guard.

804—SIXTEENTH CENTURY ITALIAN LANTERN

Cylindrically shaped hand lantern for use in camp. Talc sides mounted in pierced and chased bronze with wrought-iron carrying handle.

805—SIXTEENTH CENTURY ITALIAN HALBERD

Head with pierced crescent-shaped blade, straight pierced crow's bill and long point, knop with two warriors' heads in relief, all completely gilded. Long wooden shaft, covered with leather studded with brass-headed nails and with large tassel under the head.

(Illustrated)



MURANO GLASS, OLD IRON, LINEN TABLECLOTH AND OTHER OBJECTS
FROM THE DAVANZATI PALACE

VENETIAN GLASS FROM THE MANUFACTORIES OF MURANO

Although the glassworkers of Murano have flourished for some seven hundred years, it was not until the sixteenth century that the Venetian *cristallo* revolutionized the art of glassmaking throughout Europe. It is significant, however, that the most characteristic of these earlier works of the Murano blowers, diaphanous to the point of fragility, were yet comparatively simple in their forms and relied rather on the exquisite pellucidity of the uncolored glass than on the rainbow-like hues which we are wont to associate with their productions. In the contemporary paintings, in the altarpieces of Bellini and Carpaccio, even in one of the Titians in the Louvre, the graceful tall-necked and globular-bodied decanters, the drinking glasses and the ewers are delightfully simple in their outlines.

It is to the Muranesque glass of this period and of this artistic character that the collection here catalogued belongs.

H. T.

SIXTH AFTERNOON'S SALE

MONDAY, NOVEMBER 27, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 806 to 979, inclusive

806—SIXTEENTH CENTURY VENETIAN WINE GLASS

14 cc Murano blown clear white glass. Coupe-shaped bowl, with downward tapering stem and circular foot.

ms. George Nulde
Height, 5½ inches.

807—SIXTEENTH CENTURY VENETIAN GLASS GOBLET

cc Murano blown *ismalto* or schmelz glass. Straight-sided cylindrical bowl, baluster-shaped stem and circular foot. Variegated to imitate agate, with greens and browns predominating.

11 11 11
Height, 5 inches.

808—EIGHTEENTH CENTURY VENETIAN GLASS VASE

cc Murano blown white glass. Cylindrical shape, with bulbous rim and foot. Clear glass, decorated with vertical filaments of lattimo glass.

ms N. Stanford
Height, 5 inches.

809—TWO SIXTEENTH CENTURY VENETIAN FLOWER VASES

14 cc Murano blown clear white glass. Globular bodies and fluted cylindrical necks with spreading rims.

Mr James
Height, 6 inches.



822



823



824

822—SIXTEENTH CENTURY VENETIAN GLASS TAZZA

60 "

Murano blown white glass. Circular flat disks, with slightly upturned rim, supported on a double baluster-shaped and spirally twisted stem and a circular foot.

Height, 7 inches.

823—SEVENTEENTH CENTURY VENETIAN GLASS FLASK

25 "

Murano blown greenish glass. Pear-shaped flattened body, with conical neck, surrounded by a band of quilled glass, and pruned foot. Decorated on one side with a painting, partly obliterated, of the full-length figure of a bishop.

Height, 8½ inches.

824—TWO SIXTEENTH CENTURY VENETIAN WINE GLASSES

1 25 "

Murano blown white glass. Bell-shaped bowls, with tapering stems and circular feet.



825



826



827

Mr. James
825—SEVENTEENTH CENTURY VENETIAN GLASS GOBLET

Murano blown white glass. Conical bowl, with diapered knop and spreading circular foot.

95"
Height, 10½ inches.

Miss M. Lewis
826—SEVENTEENTH CENTURY VENETIAN GLASS FLASK WITH HANDLES

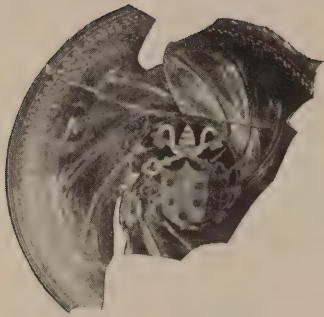
41"
Murano blown white glass. Globular body, with cylindrical neck and two round-looped handles. The body is decorated with vertical double ribbings of quilled white glass, the segments between being wheel-engraved in floral patternings.

Height, 9½ inches.

Mr. James
827—SIXTEENTH CENTURY VENETIAN GLASS GOBLET

50"
Murano blown white and blue glass. Cylindrical-shaped bowl of white glass with projecting base, stem with gadrooned knop and fluted circular foot of blue glass.

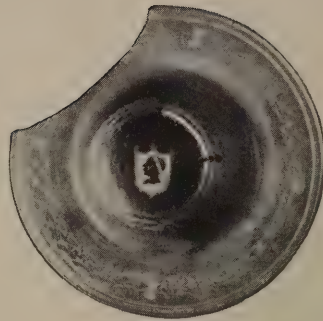
Height, 9½ inches.



829



828



830

828—SIXTEENTH CENTURY VENETIAN GLASS BEAKER

250⁰⁰ — Murano blown white glass enameled in colors. Bell-shaped bowl, with projecting rim at base, cylindrical stem and circular foot. One side of the bowl is decorated with a shield of the arms of the Medici family surmounted by the crossed keys and Papal tiara. On the other side is a patterning of voluted scrolls, all enameled in red, yellow, blue and white. Around the rim is a broad band patterned with blue and white dots, while the projecting base of the bowl and the rim of the foot are gilded.

Height, 7 inches.

Note: This beaker and the fruit-dish which follows bear the arms of Giovanni de' Medici (1475-1521) who was Pope Leo X. They were made expressly for him at Murano about the year 1515.

829—SIXTEENTH CENTURY VENETIAN FRUIT DISH

1250 — Murano blown white glass, enameled in colors. Circular bowl, with molded rim and spiral gadroonings, on a cylindrical stem with circular foot. The center is decorated with a shield of the coat-of-arms of the Medici family surmounted by the crossed keys and Papal tiara, enameled in red, yellow, blue and white; the rim with a band of imbricated pattern in gold and a border of white and gold dots. (Repaired and portion missing.)

Diameter, 8 inches.

830—SIXTEENTH CENTURY VENETIAN GLASS FRUIT DISH

220⁰⁰ — Murano blown white glass. Circular shape, with molded rim and boss center. Decorated in colored enamels as to the center with the coat-of-arms of the Pucci family (a Negro's head), surmounted by a Cardinal's hat and surrounded by a laurel wreath in gold; as to the rim with a dotted pattern in blue, green and gold. (Faulty.)

Height, 2 inches; diameter, 9 inches.

831—FIFTEENTH CENTURY VENETIAN GLASS VASE *N. Martini*

40 00 Murano blown clear white and blue glass. Coupe-shaped bowl, with spiral gadroonings, trumpet-shaped stem and circular foot. Decorated with two bands of blue around the rim and a blue rim to the foot.

Height, 5½ inches; diameter, 8½ inches.

832—SIXTEENTH CENTURY VENETIAN GLASS PUZZIE EWER *Mr. James*

35 00 Murano blown clear white glass. Pear-shaped body, with cylindrical foot and neck, the latter ending in a ball-shaped false stopper, a looped handle and a carved spout.

Height, 8¼ inches.

833—SIXTEENTH CENTURY VENETIAN GLASS FRUIT DISH *Munich Museum*

40 00 Murano blown white glass. Tazza-shaped, with circular flat bowl, cylindrical stem and spreading circular foot. Decorated around the center with a border of chain patterning in amethystine blue glass.

Height, 3 inches; diameter, 9½ inches.

834—SIXTEENTH CENTURY VENETIAN GLASS TWIN-FLASK *Mrs. N. Stanford*

42 00 Murano blown white glass. Twin-flasks, with globular bodies and cylindrical necks transversely crossed on a baluster-shaped stem and circular foot. The necks of the flasks and the stem are reeded.

Height, 10 inches.

835—SIXTEENTH CENTURY VENETIAN GLASS FLASK WITH HANDLES *Munich Museum*

45 00 Murano blown white and blue glass. Globular-shaped body, with two flat looped handles and stopper. The body is decorated with vertical ribbings of quilled blue glass, there is a band of quilled blue glass around the neck and the stopper has a ball finial surrounded by a quilled filament of blue glass.

Height, 10½ inches.



836



837



838

Munich Museum

836—SIXTEENTH CENTURY VENETIAN GLASS FLASK

25-00

Murano blown flaked glass of delicate rose-color. Globular body, with long cylindrical neck with spreading rim and molded band.

Height, 10 $\frac{1}{4}$ inches.

837—SIXTEENTH CENTURY VENETIAN GLASS FRUIT DISH

85-00

Murano blown white glass. Circular shape, with molded rim and boss center. Decorated as to the center with a coat-of-arms surmounted by a Bishop's hat in colored enamels, as to the rim with a patterning of red enamel and gold dots.

Height, 2 $\frac{1}{2}$ inches; diameter, 10 $\frac{1}{4}$ inches.

838—SIXTEENTH CENTURY VENETIAN GLASS FLASK

90-00

Murano blown amber color glass. Globular body, decorated with segmental gadroonings; tall cylindrical neck encircled with a band of quilled amber-colored glass and flat rim.

Height, 11 $\frac{3}{4}$ inches.

839—TWO SIXTEENTH CENTURY ITALIAN ROCK-CRYSTAL CANDLE-STICKS

390" — Vase pinnacle-shaped, and knopped stems of cut rock-crystal with acanthus-leaf chased mounts of gilded bronze; dome-shaped bases of cut crystal with deep acanthus-leaf chased rims. Circular crystal bobèches, rimmed with gilded bronze and with iron prickets.

Height, $10\frac{1}{2}$ inches.

840—SEVENTEENTH CENTURY VENETIAN GLASS PUZZLE EWER

60" — Murano blown olive green glass. Tapering cylindrical body, with cylindrical neck, false stopper, curved spout and circular foot formed of a quilled thread of glass. The neck is closed and has a ball-shaped finial.

Height, 11 inches.

841—SEVENTEENTH CENTURY VENETIAN GLASS DECANTER

50" — Murano blown greenish white glass. Pear-shaped body, with rays of quilled glass around the lower part; spherical glass stopper with ball finial. Knopped stem and circular foot. Clear glass powdered with gold flakes.

Height, $10\frac{1}{2}$ inches.

842—SEVENTEENTH CENTURY VENETIAN GLASS OIL LAMP

45" — Murano blown clear white glass. Cylindrical-shaped bowl, cylindrical oil receiver with ball finial, horizontally projecting wick-holder, fluted baluster-shaped stem and circular spreading foot.

Height, $11\frac{3}{4}$ inches.

843—SIXTEENTH CENTURY VENETIAN GLASS VASE

30" — Murano blown clear white glass. Circular ring-shaped body, with disk center; cylindrical neck and annular rim, trumpet-shaped stem, and circular foot.

Height, $12\frac{1}{4}$ inches.



845



844



846

Munich Museum of Art

844—SIXTEENTH CENTURY VENETIAN GLASS VASE

Murano blown clear white glass. Flattened spherical body, with conical neck, baluster stem and circular foot. Decorated around the neck with a band of quilled clear white glass.

32⁰⁰

Height, 11 inches.

Mr. James

845—SEVENTEETH CENTURY VENETIAN GLASS DECANTER

Murano blown green glass. Globular body, with tall cylindrical neck, floriated glass stopper and spreading circular foot.

46⁰⁰

Height, 12½ inches.

Mrs. N. Stanford

846—SIXTEENTH CENTURY VENETIAN GLASS BOWL

Murano blown clear white glass. Coupe-shaped, with outcurved rim.

25⁰⁰

Height, 6 inches; diameter, 14¼ inches.



847



848



849

847—SIXTEENTH CENTURY VENETIAN GLASS BOWL

A. Rudert Agent

190" Murano blown white and blue glass. Coupe-shaped bowl, with straight sides and decorated with spiral gadroonings, molded rim, trumpet-shaped stem and circular foot. Around the rim, at junction of bowl and stem, and around the foot are filaments of blue glass.

Height, $6\frac{1}{4}$ inches; diameter, 12 inches.

848—FIFTEENTH CENTURY VENETIAN GLASS BEAKER

Mr. James

210" Murano blown white glass. Conical fluted bowl with cylindrical stem, gadroon knop and spreading circular foot.

Height, 10 inches.

849—SIXTEENTH CENTURY VENETIAN GLASS GOBLET

Munich Museum

270" Murano blown bluish glass. Conical bowl, decorated with vertical ribbings blown in the glass. Spherical knop, decorated, in relief, with a lozenge pattern and showing traces of gilding, and spreading fluted circular foot.

Height, $12\frac{3}{4}$ inches.

Mr. James

850—SEVENTEENTH CENTURY VENETIAN GLASS OIL LAMP

55-00
Murano blown clear white glass. Cylindrical-shaped bowl, cylindrical oil receiver with ball finial, horizontally projecting wick-holder, fluted baluster-shaped stem and circular spreading foot.

Height, 11 $\frac{3}{4}$ inches.

E. Boughton

851—SIXTEENTH CENTURY VENETIAN GLASS VASE

17-00
Murano blown clear white glass. Flattened spherical body, with conical neck, baluster stems and circular foot. Decorated around the neck with a band of quilled clear white glass.

A. Penders Agent

852—SIXTEENTH CENTURY VENETIAN GLASS DISH

35-00
Murano blown clear white glass. Circular shape, with flat rim and pruned center.

Diameter, 17 $\frac{3}{4}$ inches.

" " "

853—SIXTEENTH CENTURY VENETIAN GLASS DISH

35-00
Murano blown clear white glass. Circular shape, with flat rim and pruned center.

Diameter, 17 $\frac{3}{4}$ inches.

Mr. James

854—SIXTEENTH CENTURY VENETIAN GLASS DISH

22-50
Murano blown clear white glass. Circular shape, with pruned center and flat rim.

Diameter, 19 inches.

Municipal Museum

855—SIXTEENTH CENTURY VENETIAN GLASS DEEP DISH

60-00
Murano blown clear white glass. Circular shape, with wide flat rim. Decorated as to both rim and interior with a reticelli patterning of spirally interlacing filaments of lattimo glass.

Diameter, 21 $\frac{1}{2}$ inches.

55-00 856 Glasses

Mr. James

45-00 857

"

"

"

22-50 858

"

"

"

WROUGHT-IRON WORK, COPPER, BRONZE AND BRASS OF THE XVIth CENTURY

The wrought-iron, copper and bronze household utensils of sixteenth century Italy, as shown in the furnishings of the Davanzati Palace, must be something of a revelation to lovers of decorative art. At long intervals, perhaps, they have happened upon and hesitated not an instant in acquiring, some of this smith's work, wrought with so unerring a sense of the value of the graceful curve, of these vessels of beaten copper sometimes inlaid with a more precious metal, or of the pitchers, and bowls or candlesticks, not of brass, but of golden-hued bronze. It needs, however, a gathering such as this to bring the conviction that it was not the exceptional, but the ordinary, every-day utensil which received so artistic a treatment.

It is apparent that even the simple cooking utensils of Cinquecento Italy were so fashioned that even the most insignificant will to-day add a strikingly decorative note to the modern room.

H. T.

DAVANZATI PALACE BRONZE

859—FIFTEENTH CENTURY ITALIAN BRASS SEAL

70c Almond-shaped, sunk with a device of a bird. Surmounted by a cross and stars.

Length, 1 3/4 inches; width, 1 1/4 inches.

860—FIFTEENTH CENTURY FLORENTINE BRONZE SEAL

110c Circular form, with the arms of the Weavers' Guild of Florence.

Diameter, 1 7/8 inches.

861—FOURTEENTH CENTURY FLORENTINE BRONZE MEDAL

130c Almond-shaped.

862—SIXTEENTH CENTURY FLORENTINE BRONZE MEDAL

Obverse, the head of Agnolo Alberti.

Diameter, 2 3/8 inches.

863—FIFTEENTH CENTURY FLORENTINE BRONZE MEDAL BY BERTOLDO

450c Struck to commemorate the assassination of Lorenzo de' Medici, which took place, as the result of the Pazzi conspiracy, in the Florentine Church of Santa Maria del Fiore in the year 1478. The medal represents the scene of the tragedy and the portraits of Giuliano and Lorenzo de' Medici.

Diameter, 2 5/8 inches.

864—FIFTEENTH CENTURY FLORENTINE BRONZE SEAL

220c Almond shape, with cylindrical handle, intaglio-sunk with the arms of the Monastery of St. Cosimo and St. Damiano.

Length, 3 inches; diameter, 1 5/8 inches.

865—SIXTEENTH CENTURY FLORENTINE LEAD MEDAL

370c Medal struck in honor of Fra Girolamo Savonarola. Obverse, a head of the preacher. Reverse, a hand holding a dagger, an eagle and a bolt of lightning (in reference to his prophecies).

Diameter, 3 1/2 inches.

Mrs. Heller
866—SIXTEENTH CENTURY ITALIAN BRONZE WEIGHT HOLDER

330" Cylindrical receptacle in bronze for weights of a balance-scale,
with pierced bronze hasp.

Height, 3½ inches; diameter, 4¾ inches.

C. Williams
867—SIXTEENTH CENTURY FLORENTINE LANTERN

65" Octagonal shape, with gadrooned domed top, wrought and
chased loop handle of dragon form, and molded base with
chased decorations.

Height, 4¾ inches; width, 5½ inches.

Mrs. Heller
868—TWO SIXTEENTH CENTURY ITALIAN BRONZE CANDLESTICKS

80" Shafts of turned baluster design; cup-shaped bobèches.

Height, 6¼ inches.

Mrs. George
869—SIXTEENTH CENTURY ITALIAN BRONZE MORTAR

530" Cylindrical shape, with slightly incurved sides. The exterior
decorated in low relief with winged cupids and two coats-of-
arms of the Visconti family of Milan.

Height, 6⅛ inches; diameter, 4⅞ inches.

C. Williams
870—SEVENTEENTH CENTURY ITALIAN BRONZE POT

75" Circular shape, with two looped handles, and a repoussé decora-
tion.

Height, 6¾ inches.

871—FIFTEENTH CENTURY VENETIAN BRONZE PESTLE AND MORTAR

270" Cylindrical mortar with sloping sides, and pestle to correspond.
Decorated in low relief with a pattern of scrolled foliage.

Height, 5¼ inches; diameter, 6¼ inches.

872—SIXTEENTH CENTURY ITALIAN BRONZE BRAZIER

170" Circular shape; with repoussé decoration. Two looped handles
and three feet.

Height, 6¼ inches; diameter, 10 inches.

C. Williams

873—SEVENTEENTH CENTURY ITALIAN BRONZE KETTLE

30" Small round kettle or pan on three feet.

Height, $8\frac{3}{4}$ inches.

874—FOURTEENTH CENTURY ITALIAN BRONZE POT

100" Circular shape, with two looped handles. Exterior decorated, in low relief, with a coat-of-arms surrounded by an inscription.

Height, $8\frac{5}{8}$ inches.

875—TWO SIXTEENTH CENTURY ITALIAN BRONZE POTS

170" Circular shape with two handles.

Height, $11\frac{7}{8}$ inches.

876—SIXTEENTH CENTURY ITALIAN BRASS BASIN

95" Circular shape, with repoussé decoration

Height, $13\frac{3}{8}$ inches; diameter, $51\frac{1}{2}$ inches.

877—SIXTEENTH CENTURY ITALIAN EWER AND BOWL

105" Ewer with pear-shaped body; circular bowl.

Height of ewer, 9 inches.

Diameter of bowl, $15\frac{3}{4}$ inches.

Mrs. Keller

878—TWO SIXTEENTH CENTURY ITALIAN BRONZE CANDLESTICKS

160" Turned baluster-shaped shafts, cup shaped bobèches and circular molded feet.

Height, $11\frac{1}{2}$ inches.

B. E. Canessa

879—PAIR OF SIXTEENTH CENTURY VENETIAN BRONZE CANDLESTICKS

720" Baluster-shaped shafts, with acanthus-leaf decorations in relief, on tripod bases with three voluted feet, and elaborately decorated in relief.

Height, $13\frac{3}{4}$ inches.

Mrs. Keller

880—TWO SIXTEENTH CENTURY VENETIAN BRONZE CANDLESTICKS

0" Shafts and bases chased in an elaborate design.

Height, $8\frac{1}{4}$ inches.



881—FIFTEENTH CENTURY FRENCH BRONZE CANDELABRUM

Molded quatrefoil-shaped base, with square molded pillar shaft from which spring two carved arms supporting the figures of a youth and maiden in fifteenth century costumes holding large cylindrical candle sockets.

Height, $10\frac{1}{4}$ inches.

From the collection of the poet Gabriele d'Annunzio.

882—SIXTEENTH CENTURY ITALIAN BRONZE BÉNITIER

Shell-shaped holy-water receptacle. Above, a panel decorated in low relief with a Crucifixion, with the Virgin weeping at the foot of the cross.

$7\frac{7}{8}$ inches by 11 inches.

883—SIXTEENTH CENTURY ITALIAN BRONZE BÉNITIER

Of bronze, with shell-shaped holy-water font surmounted by a bas-relief of the Madonna supporting in her arm the Infant Christ.

Height, $7\frac{1}{8}$ inches; width, $3\frac{3}{8}$ inches.



G. E. Carassa

884—SIXTEENTH CENTURY ITALIAN BRONZE INKSTAND

2570 "

Circular form, supported on a tripod formed by three winged angel caryatides terminating in lions' paws. The cover, with molded rim, is decorated with three festoons of fruits and leaves separated by three angels' heads. The handle in the center of the cover is formed as a rampant lion supported on an oval scrolled and rocailled cartouche containing the arms of the Medici family.

Height, $8\frac{7}{8}$ inches by 7 inches.

duplicate

885—SIXTEENTH CENTURY ITALIAN BRONZE BELL

Bell with handle. The exterior is richly decorated, in low relief, with festoons, human figures and foliage and with two coats-of-arms of the Medici family. The handle is formed as a dancing boy.

Height, $8\frac{1}{4}$ inches.



T. Williams

886—SIXTEENTH CENTURY VENETIAN BRONZE INKSTAND

Circular bowl-shaped form, with molded rim, supported on a tripod formed as three standing eagles with outstretched wings.

Height, 4 inches; width, 7½ inches.

Mrs. Keller

887—SIXTEENTH CENTURY BRONZE BÉNITIER BY JACOPO SANSOVINO

Semicircular shell-shaped holy-water font, in bronze, having a coat-of-arms in the center flanked by angels' heads in relief. Above is a figure in bas-relief of the Madonna holding the Infant Christ in her lap. The whole is mounted on a rectangular panel of wood inlaid in a geometrical patterning.

8¼ inches by 4¾ inches.

T. Brummer

888—FOURTEENTH CENTURY ITALIAN ENAMELED AND GILDED
BRONZE RELIQUARY

Octagonal relic holder of cut rock-crystal surmounted by a pinnacle cover in gilded bronze. On a curved stem, with knop and hexagonal molded base enriched with six medallions enameled with a Crucifix, heads of saints and the coat-of-arms of the Della Bella family. An inscription in Gothic characters around the base gives the date as 1333.

Height, 11½ inches.

T. Williams

889—SIXTEENTH CENTURY ITALIAN PITCHER

450" Pear-shaped body, with looped handle. Repoussé decoration in design of fish and fleurs-de-lis.

Height, 13 inches.

Mrs. Heller

890—TWO SEVENTEENTH CENTURY ITALIAN BRONZE CANDLESTICKS

660" Fluted vase and baluster-shaped shafts, with cup-shaped bobèches. Spreading bases, repoussé with gadroons and circular molded feet.

Height, $16\frac{1}{2}$ inches; diameter, $10\frac{1}{4}$ inches.

(Illustrated)

T. Williams

891—SIXTEENTH CENTURY ITALIAN BRASS DEEP DISH

190" Circular shape, with flat rim with a border of stamped trefoils. The center has an outer border of repoussé spiral flutings and a raised boss decorated with fluted spiral gadroons and surrounded by a chased border of rosetted pattern. In the center of the boss is a circular medallion inlaid, in silver, with a coat-of-arms.

Diameter, $19\frac{3}{4}$ inches.

(Illustrated)

T. Williams

892—FIFTEENTH CENTURY ITALIAN BRONZE BASIN

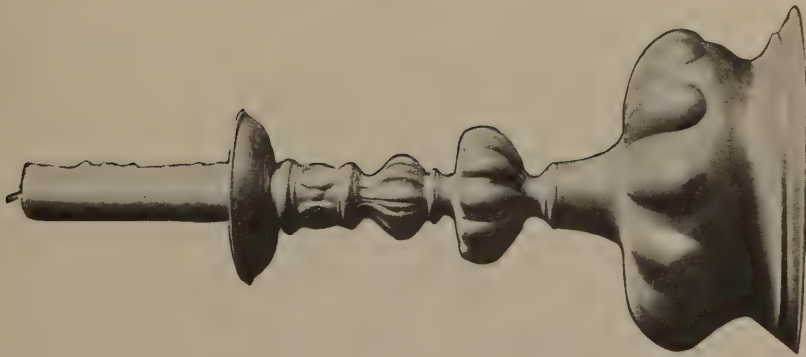
135" Circular shape, with chased decoration.

Height, 8 inches; diameter, $17\frac{3}{4}$ inches.

893—SIXTEENTH CENTURY ITALIAN BRASS DEEP DISH

220" Circular shape, with flat rim stamped with a border of dotted roundels. The interior has a raised boss repoussé in spirally fluted gadroons surrounded by a chased border of an inscription in Gothic lettering. The center of the boss is sunk and inlaid in silver with two shaped shields bearing the coats-of-arms of the Medici and Rucellai families.

Diameter, $18\frac{1}{2}$ inches.



890



891



890

No. 890. TWO SEVENTENTH CENTURY ITALIAN BRONZE CANDLESTICKS

No. 891. SIXTEENTH CENTURY ITALIAN BRASS DEEP DISH

C. Williams

894—FIFTEENTH CENTURY VENETIAN BRASS LAMP

136"

Oil lamp, with cylindrical standard with looped carrying handle. Pear-shaped oil receptacle, supported by modeled figure of Atlas holding the world, and six curved molded wick-holders. Circular foot.

Height, $22\frac{7}{8}$ inches.

(Illustrated)

Mrs L. C. Myers

895—SEVENTEENTH CENTURY ITALIAN BRASS LAMP

240"

Cylindrical standard, with scrolled looped carrying handle and circular gadrooned foot. Gadrooned adjustable oil receptacle, with carved and molded wick-holders and circular guard below.

Height, $31\frac{1}{4}$ inches.

(Illustrated)

Mr. James

896—SIXTEENTH CENTURY ITALIAN BRASS DEEP DISH

260"

Circular shape, with flat rim having a stamped border around the edge of dotted quatrefoils. The interior has an outer border of spiral flutings with a raised boss repoussé in spirally fluted gadroons surrounded by a chased border of rosettes. The center of the boss is sunk and inlaid in silver with a coat-of-arms and the inscription: "Bartolomeo di Francesco. Sotto fanti G. Novbe Dicenb 1518."

Diameter, $22\frac{1}{2}$ inches.

(Illustrated)

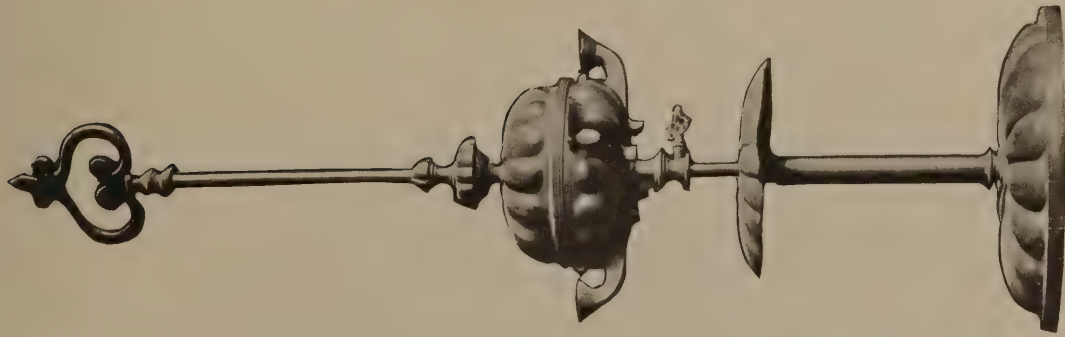
Mrs. Keller

897—SIXTEENTH CENTURY VENETIAN BRONZE PITCHER

120"

Pear-shaped body, with projecting spout and looped handle. Partly gilded.

Height, $20\frac{1}{2}$ inches.



896



895



894

- No. 894. FIFTEENTH CENTURY VENETIAN BRASS LAMP
 No. 895. SEVENTEENTH CENTURY ITALIAN BRASS LAMP
 No. 896. SIXTEENTH CENTURY ITALIAN BRASS DEEP DISH



Mrs. Teller

898—SIXTEENTH CENTURY FLORENTINE BRONZE FOUNTAIN

310"

Pear-shaped body, with cylindrical neck and stem and molded foot. Fixed bale handle of scrolled leaves and winged mask terminations modeled in relief. Curved projecting spout terminating in a gryphon's head with grotesque mask at its foot, and projecting cylindrical tap.

Height, 21 $\frac{3}{5}$ inches.

899—SIXTEENTH CENTURY ITALIAN BRONZE CHAFING DISH

160"

Octagonal shape, supported at the angles by turned columns of bronze and fitted with removable dish.

Height, 13 $\frac{3}{8}$ inches; diameter, 16 $\frac{7}{8}$ inches.

900—SIXTEENTH CENTURY ITALIAN COPPER BRAZIER

C. Williams

260"

Circular platter-shaped, with two looped handles. Exterior with repoussé decoration of animals and foliage.

Height, 4 $\frac{3}{8}$ inches; diameter, 23 $\frac{5}{8}$ inches.



470" 901—SIXTEENTH CENTURY ITALIAN COPPER BRAZIER

T. Williams
Circular shape, with turned over molded rim, two looped handles and three boldly modeled lions' paw feet. The upper part of the body is enriched with a band of decoration, in low relief, of scrollings of leaves and fruits containing figures of dogs hunting deer and of birds. The under part of the body is repoussé with gadroons.

Height, 9 inches; diameter, 22½ inches.

430" 902—SIXTEENTH CENTURY ITALIAN COPPER BRAZIER

Mrs. Keller
Circular shape, with two handles and on three feet. Exterior decorated with a repoussé ornamentation.

Height, 13 inches; diameter, 16¾ inches.

170" 903—SIXTEENTH CENTURY ITALIAN BRONZE BOWL

T. Williams
Circular shape, with chiseled decoration.

Diameter, 28½ inches.

150" 904—FIFTEENTH CENTURY VENETIAN SAND-HOLDER

Mrs. George
Cylindrical shape, with pierced cover for sprinkling purposes; the sides richly decorated in low relief.

Height, 22½ inches; diameter, 27¼ inches.

Mr. Williams

905—SEVENTEENTH CENTURY ITALIAN BRONZE EXTINGUISHER

Candle extinguisher of pinnacle shape, with repoussé decoration.

55" — On long wooden shaft.

Length, $65\frac{3}{8}$ inches.

WROUGHT IRON

J. H. Johns

906—SIXTEENTH CENTURY ITALIAN WROUGHT-IRON CHANDELIER

Chandelier for twelve lights. The center of a graceful vase-shape, and formed of wrought-iron pointed leaves with a tulip-shaped pendant of wrought-iron leaves and a similar finial. From the center spring wrought-iron flowers and leaves and twelve doubly carved arms of wrought iron sheathed in curving pointed-leaf forms of wrought iron. The arms support the twelve candle-sockets with wrought-iron circular bobèches. The whole is suspended to a hook which forms the terminations of an iron ceiling rod enveloped in wrought-iron scrolls of leaf form. Partially gilded.

50" —

Height, $31\frac{1}{2}$ inches; diameter, $39\frac{3}{8}$ inches.

(Illustrated)

E. F. Caldwell Co.

907—FOURTEENTH CENTURY FLORENTINE IRON TORCH HOLDER

Standard of wrought iron, standing on a tripod of three scrolled feet.

200" —

Height, 59 inches.

Mrs. Steller

908—TWO FOURTEENTH CENTURY FLORENTINE CANDLE HOLDERS

Of wrought iron. Formed of standards of spirally twisted wrought-iron rods on triped feet of three square iron bars. The standards terminate in iron candle-sockets and have two rings of unequal sizes of iron plate with the lower edges scalloped, each supported by four waved iron brackets.

66" —

Height, $71\frac{1}{4}$ inches.



No. 906. SIXTEENTH CENTURY ITALIAN WROUGHT-IRON CHANDELIER

Green Bros.

909—FOURTEENTH CENTURY ITALIAN IRON CANDLE STAND

1270"

Of wrought iron, consisting of a square standard with knop, on a tripod of three horizontal square bar feet. By iron brackets this standard supports the candle holder of two iron rings of unequal sizes, connected by square iron bars from which spring wrought-iron leaves, so as to form a pyramid. On the rings and bars are candle sockets and the end of the central standard forms a pricket.

Height, $68\frac{1}{8}$ inches.

(Illustrated)

T. Williams

910—FOURTEENTH CENTURY ITALIAN IRON CANDLE STAND

1310"

Of wrought iron, consisting of a square standard with knop, on four horizontal square bar feet. By iron brackets this standard supports the candle holder of two iron rings of unequal sizes, connected by square iron bars from which spring wrought-iron leaves, so as to form a pyramid. On the rings and bars are candle sockets and the end of the central standard forms a pricket.

Height, $64\frac{1}{4}$ inches.

(Illustrated)

Green Bros.

911—FOURTEENTH CENTURY FLORENTINE IRON TORCH HOLDER

675"

Standard of wrought iron, standing on a tripod of three scrolled feet.

Height, $62\frac{1}{4}$ inches.

N. Martin

912—EIGHTEENTH CENTURY ITALIAN LANTERN

400"

Of wrought iron, with glass panel and looped handle wound with leather.

Height, $69\frac{3}{4}$ inches; width, $29\frac{1}{8}$ inches.

T. Williams

913—TWO FOURTEENTH CENTURY ITALIAN IRON CANDLE STANDS

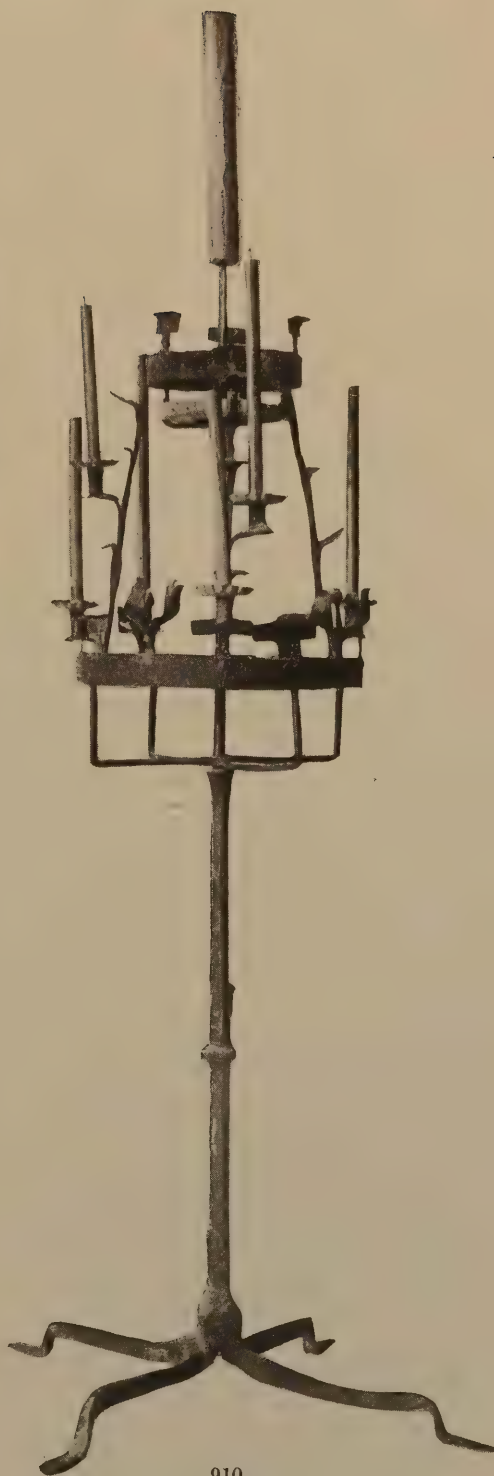
240"

Of wrought iron, consisting of central standards of bar iron on a tripod of three feet, with iron-ring candle holders.

Height, $46\frac{1}{2}$ inches.

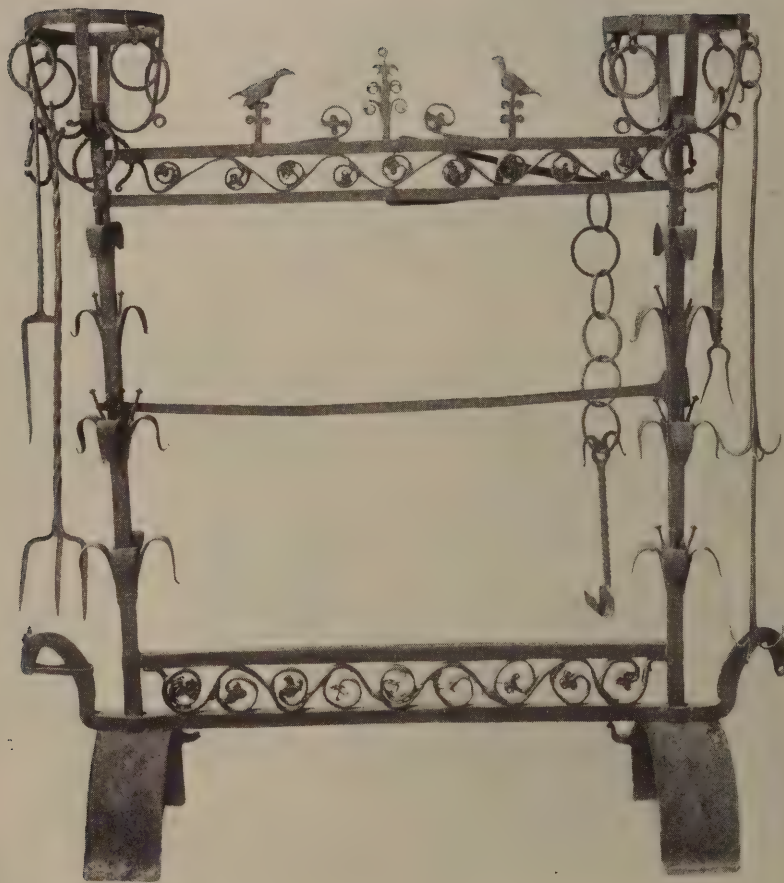


909



910

NO. 909. FOURTEENTH CENTURY ITALIAN IRON CANDLE STAND
NO. 910. FOURTEENTH CENTURY ITALIAN IRON CANDLE STAND



Mrs Paul

914—FOURTEENTH CENTURY ITALIAN FIRE-GUARD

- 925 Rectangular shape. Formed of two side standards of square iron bars decorated with wrought-iron lily leaves and pistils, and terminating in basket cages of strap iron hung with spirally twisted iron rings on which to hang the cooking implements.
- 937
- 948 The standards are connected above and below with two bands of double iron bars filled in with scrolled work of strap iron.
- 952
- 954 The top bar has a center scrolled finial flanked by two bird-shaped finials, and the lower bar ends in roughly hammered horses' heads. On heavy arched feet of flat iron bands.
- 955
- 956

Height, 50 inches; width, 43 $\frac{3}{4}$ inches.

2100 "



T. Williams

915—FIFTEENTH CENTURY ITALIAN IRON FIRE-GUARD

921 Of gate form, with two side standards and three cross-bars of
 930 wrought-iron bars, ornamented with wrought-iron scrollings on
 943 trefoiled feet of iron. Above are three cages of strap iron to
 944 hold cooking pots and a curved bracket with iron chain.
 947
 953
 959

Height, 53⁵/₈ inches; width, 44¹/₈ inches.

916—FIFTEENTH CENTURY ITALIAN FIRE-GUARD

Of wrought iron, with two side standards terminating in basket-shaped cages of strap iron and with horizontal bars of wrought iron.

Height, 61¹/₄ inches; width, 61 inches.

Mrs. Keller

Mrs. L. C. Myers

917—FIFTEENTH CENTURY ITALIAN IRON WASHSTAND (

87 "

Of wrought iron. Square iron bar standard, supported on a tripod of three legs of square iron bars with iron ball terminations. Three straight strap iron brackets support the basin of majolica, painted in a design of scrolls and leaves, while a horizontal bar projects to serve as towel rail, with its end wrought into a trumpet-shaped candle holder.

Height, 50 inches.

(Illustrated)

Mrs. Keller

918—FIFTEENTH CENTURY FLORENTINE IRON BASIN STAND

625 "

Wrought-iron tripod stand, with central shaft and curved brackets of iron rods supporting, on a bracket formed of four wrought-iron scrolled bands, a copper basin repoussé with the figures of the Spies bearing the bunch of grapes. From one of the tripod feet a spirally turned iron rod, ending in a large ball, supports an iron disk with two candle sockets and bracketed arm with a hanging copper fountain with a top of swinging bale handle. At the junction of bracket and standard is a winged gryphon in wrought iron.

Height, 53 $\frac{5}{8}$ inches; width, 33 $\frac{1}{2}$ inches.

(Illustrated)

A. Knigge, Porter

919—PAIR OF FIFTEENTH CENTURY ITALIAN ANDIRONS

60 "

Of wrought iron, the shaft formed as spirally fluted columns, with wrought capitals surmounted by turned balls of bronze.

Height, 34 $\frac{5}{8}$ inches.

Mrs. A. Nathan

920—PAIR OF FIFTEENTH CENTURY ITALIAN ANDIRONS

250 "

Wrought-iron standards, with finials of turned brass balls.

Height, 28 $\frac{3}{4}$ inches.



918

No. 917. FIFTEENTH CENTURY ITALIAN IRON WASHSTAND



917

No. 918. FIFTEENTH CENTURY FLORENTINE IRON BASIN STAND

Sold with 915
921—PAIR OF FIFTEENTH CENTURY FLORENTINE ANDIRONS

Of wrought iron, with standards terminating in ball-shaped finials of bronze.

Height, 28 inches.

A. Ruder Agent
922—PAIR OF FIFTEENTH CENTURY FLORENTINE ANDIRONS

170 " Of wrought iron, with spirally twisted standards surmounted by molded capitals and ball finials.

Height, 28 $\frac{3}{8}$ inches.

C. Brunner
923—PAIR OF FIFTEENTH CENTURY ITALIAN ANDIRONS

60 " Shafts of wrought iron, with ball finials of brass.

Height, 25 inches.

J. W. McIlhenny
924—PAIR OF FIFTEENTH CENTURY ITALIAN ANDIRONS

Shafts of wrought-iron, with ball finials of bronze.

Height, 25 $\frac{5}{8}$ inches.

N. H. Johnson
925—PAIR OF FIFTEENTH CENTURY FLORENTINE ANDIRONS

220 " Wrought openwork iron shafts, with finials formed as pine-cones.

Height, 24 inches.

A. Ruder Agent
926—PAIR OF FIFTEENTH CENTURY ITALIAN ANDIRONS

220 " Of wrought iron, the shafts with incised decorations and finials wrought in the form of grotesque heads with bells.

Height, 23 $\frac{5}{8}$ inches.

E. F. Caldwell Co.
927—PAIR OF FIFTEENTH CENTURY FLORENTINE ANDIRONS

360 " Of wrought iron, with ball-shaped finials of bronze and cage of wrought strap iron to hold cooking pots.

Height, 23 $\frac{1}{4}$ inches.

Sold with 914
928—FIFTEENTH CENTURY ITALIAN IRON SPIT

Poultry and game spit of wrought iron, with two clusters of three hooks.

Length, 39 $\frac{3}{8}$ inches.

T. Williams
929—FIFTEENTH CENTURY ITALIAN GRIDIRON

Circular barred grid, with wrought-iron handle.

70 *Diameter, 15 $\frac{3}{4}$ inches.*

Sold with 915
930—SIXTEENTH CENTURY ITALIAN FIRE-IRONS

Wrought-iron shovel, the shaft terminating in a knob of brass decorated with four women's heads in low relief, with wrought-iron tongs and forked poker decorated in a similar manner.

Length of shovel, 39 $\frac{3}{8}$ inches; of tongs, 40 $\frac{3}{4}$ inches; of poker, 39 $\frac{3}{8}$ inches.

Mrs. Paul
931—SIXTEENTH CENTURY ITALIAN GRIDIRON

Of wrought iron, with square grid and long handle.

90 *Diameter of grid, 15 $\frac{3}{4}$ inches by 15 $\frac{3}{4}$ inches; length with handle, 33 $\frac{1}{2}$ inches.*

A. Penders Agent
932—FIFTEENTH CENTURY ITALIAN EX-VOTO IRON TREE

850 Of wrought iron, fashioned as a branching tree with wrought iron leaves. At the end of each branch is a hook on which to hang "Voti," or memorial medallions.

Height, 29 $\frac{1}{2}$ inches; width, 30 $\frac{3}{8}$ inches.

Note: A Voto was a medallion portrait, generally in wax, realistically colored, presented to a church or shrine as a thank offering or in remembrance of a deceased relative or friend.

Supercate
933—FIFTEENTH CENTURY FLORENTINE IRON TRIPOD

Tripod basin support in wrought iron.

Height, 42 $\frac{1}{2}$ inches.

C. Williams

934—FIFTEENTH CENTURY ITALIAN IRON WASHSTAND

750

Of wrought iron. On a tripod of three boldly scrolled feet of square iron bars is a central standard, with three scrolled brackets of strap iron and an openwork pendant. This, by iron brackets, supports a copper basin repoussé in a design of gadroons. From a perpendicular square iron rod at the back with an openwork finial project two horizontal bars with scrolled ends. One supports a copper fountain repoussé with gadroons to match the basin, while over the other is hung the linen towel.

Height, 82 $\frac{3}{4}$ inches.

Diameter of basin, 20 inches; height of basin, 6 $\frac{5}{8}$ inches.

Height of jar, 12 $\frac{5}{8}$ inches.

(Illustrated)

935—FIFTEENTH CENTURY FLORENTINE COPPER BOWL AND IRON STAND

A. Ruder Agent

725

Wash-bowl stand of wrought-iron; rod standard on tripod of three curved feet, with wrought-iron leaves at junction. The copper bowl, repoussé with a border of oval medallions and with scrolled handles, is supported by four uprights with scrolled ends. Above, the copper fountain, with tap and ball handle, hangs to the hook of a spiral iron rod support.

Height, 61 $\frac{3}{4}$ inches.

Diameter of basin, 21 $\frac{3}{8}$ inches; height of basin, 8 inches.

(Illustrated)

Mrs. Fuller

936—FIFTEENTH CENTURY ITALIAN WASHSTAND

250

Basin stand of wrought-iron bars, on four scrolled feet. Fitted with copper basin and soap holder, decorated with repoussé work.

Height, 51 $\frac{1}{8}$ inches; diameter of basin, 30 inches.



937—SIXTEENTH CENTURY ITALIAN THREE-PIECE SET OF FIRE-
IRONS

Sold with 935
Of wrought iron, consisting of shovel and two pokers. The shafts are of cylindrical rods of iron, with molded bands of brass and turned brass finials of vase shape, ending in brass rings for suspension. One poker has a scrolled hooked end, and the other two sharp curved prongs.

Length, each, of poker, shovel and fork, 44½ inches.



938—FIFTEENTH CENTURY ITALIAN IRON CAULDRON

Open air brazier or cauldron of wrought iron, in the form of a large circular basin with molded rim and two looped swinging handles on a circular iron ring supported by an octagonal stand of eight columns of spiral rope design, ending, above the ring, in alternate pointed and mushroom finials and below in wrought lions' paw feet.

Height, $15\frac{3}{4}$ inches; diameter, $23\frac{1}{4}$ inches.

939—SIXTEENTH CENTURY ITALIAN IRON BALANCE

Wrought-iron weighing balance, of steelyard type, without weights.

Length, $35\frac{1}{2}$ inches.

940—SIXTEENTH CENTURY ITALIAN IRON BALANCE

Wrought-iron weighing balance, of steelyard type.

Length, $39\frac{3}{8}$ inches.

941—TWO FOURTEENTH CENTURY ITALIAN IRON CANDLE STANDS

Of wrought iron, consisting of central standards of bar iron on a tripod of three feet, with iron-ring candle holders.

Height, $39\frac{3}{8}$ inches.

942—SIXTEENTH CENTURY ITALIAN WAFER IRON

Wrought-iron implement for cooking ornamental wafers, the circular leaves incised with arabesques and a patrician coat-of-arms.

Length, $31\frac{1}{2}$ inches; depth, $5\frac{7}{8}$ inches.

943—FIFTEENTH CENTURY ITALIAN IRON POKER

Of wrought iron, with three prongs and spirally twisted handle.

Length, $32\frac{3}{4}$ inches.

944—SIXTEENTH CENTURY ITALIAN IRON SPIT

Wrought-iron poultry spit, with hooks for cooking birds.

Length, $34\frac{1}{4}$ inches.

945—FIFTEENTH CENTURY ITALIAN IRON POKER

Wrought-iron shaft, with two prongs.

Length, $34\frac{1}{4}$ inches.

946—FIFTEENTH CENTURY ITALIAN FIRE TONGS

Of wrought iron, with decorated finial of bronze.

Length, $35\frac{1}{2}$ inches.

947—SIXTEENTH CENTURY ITALIAN IRON FORK

Wrought-iron cooking fork, with turned cylindrical handle.

Length, $20\frac{1}{8}$ inches.

948—SIXTEENTH CENTURY ITALIAN IRON FORK

Wrought-iron cooking fork, with spirally twisted handle.

Length, $20\frac{1}{8}$ inches.

949—FIFTEENTH CENTURY ITALIAN IRON FORK

Kitchen fork. The handle of wrought iron, with hook for suspension and with two prongs.

Length, $21\frac{1}{4}$ inches.

950—SIXTEENTH CENTURY ITALIAN LANTERN HOLDER

Wrought-iron wall bracket, with horizontal arm and hook for suspending a lantern.

Height, $29\frac{1}{2}$ inches.

T. Williams

951—FIFTEENTH CENTURY ITALIAN COOKING IRON

2500 Rectangular-shaped iron, with circular depressions on the surface and straight projecting handle. Used to cook fruits or cakes.

Length, $13\frac{3}{4}$ inches; width, 11 inches.

Sold with 914

952—FIFTEENTH CENTURY ITALIAN IRON FORK

Kitchen fork. The handle of wrought iron, with hook for suspension and three prongs.

Length, $15\frac{3}{8}$ inches.

Sold with 915

953—FIFTEENTH CENTURY ITALIAN IRON FORK

Kitchen fork. The handle of wrought iron, with hook for suspension and with two prongs.

Length, $16\frac{5}{8}$ inches.

Sold with 914

954—FIFTEENTH CENTURY ITALIAN IRON FORK

Kitchen fork. The handle of wrought iron, with hook for suspension and with four prongs.

Length, $18\frac{1}{8}$ inches.

Sold with 914

955—FIFTEENTH CENTURY ITALIAN IRON FORK

Kitchen fork. The handle of wrought iron, with hook for suspension and with two prongs.

Length, $18\frac{1}{8}$ inches.

Sold with 914

956—FIFTEENTH CENTURY ITALIAN LAMP

Of wrought iron, with projecting wick nozzle and wrought-iron upright handle.

Height, $12\frac{1}{4}$ inches.

T. Williams

957—FIFTEENTH CENTURY ITALIAN LAMP

5000 Of wrought iron, with projecting wick nozzle and S-shaped handle of wrought iron.

Height, $17\frac{3}{8}$ inches.

958—SIXTEENTH CENTURY ITALIAN SAW *T. Williams*

Serrated blade of wrought steel and turned wooden handle.

25⁰⁰ Length, $24\frac{3}{4}$ inches.

959—FOURTEENTH CENTURY ITALIAN HAND LAMP *Sold with 958*

Rectangular shape, with four-wick nozzle and depending from a spirally twisted shaft of wrought iron.

Height, $6\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Length of shaft, $26\frac{3}{4}$ inches.

960—SIXTEENTH CENTURY ITALIAN LAMP HOLDER *Mrs. Keller*

Wrought-iron wall bracket, decorated in a design of large leaves and flowers.

25⁰⁰ Height, $19\frac{5}{8}$ inches.

961—FIFTEENTH CENTURY ITALIAN WEIGHING SCALE *T. Williams*

Wrought iron of the steelyard type. (Incomplete.)

25⁰⁰ Length, $20\frac{1}{2}$ inches.

962—FIFTEENTH CENTURY ITALIAN GRIDIRON *"*

Circular barred grid with wrought-iron handle.

25⁰⁰ Diameter, $11\frac{3}{4}$ inches.

963—FIFTEENTH CENTURY ITALIAN IRON LAMP *Geo. Frank Barnard*

Small hand oil-lamp of wrought iron, bearing an inscription in Roman lettering.

22⁵⁰ Height, $11\frac{7}{8}$ inches.

964—SIXTEENTH CENTURY ITALIAN IRON SCALES *T. Williams*

Small wrought-iron weighing balance.

30⁰⁰ Length, $11\frac{7}{8}$ inches.

J. H. Jones

965—FOURTEENTH CENTURY ITALIAN CANDLE HOLDER

+ 20 " Of wrought iron, formed as a wall-bracket, with cylindrical standard terminating in a pricket and with a circular plate for wax-drippings.

Height, 12 $\frac{5}{8}$ inches; diameter, 11 inches.

Rhode Island School of Design

966—FIFTEENTH CENTURY ITALIAN LAMP HOLDER

330 " Wrought-iron wall bracket, with horizontal arm and a support decorated with fleurs-de lis.

Height, 13 $\frac{3}{4}$ inches; length, 13 $\frac{3}{8}$ inches.

E. F. Caldwell Co.

967—FIFTEENTH CENTURY ITALIAN LAMP HOLDER

220 " Wrought-iron wall bracket, with horizontal arm and support decorated with a voluted scroll.

Height, 13 inches; length, 13 inches.

T. Williams

968—FIFTEENTH CENTURY ITALIAN STEEL MEAT CHOPPER

30 " Chopper for cutting up meat in wrought steel, with cross handle terminating in fleurs-de-lis.

Length, 11 $\frac{7}{8}$ inches; width, 11 $\frac{7}{8}$ inches.

969—FIFTEENTH CENTURY ITALIAN CANDLE HOLDER

80 " Of wrought iron, with circular base fitted with cylindrical candle socket and wrought-iron hook with which to hang it to the wall. The base has the initials "B. W."

Height, 10 $\frac{1}{4}$ inches.

970—FIFTEENTH CENTURY ITALIAN IRON LAMP

25 " Small hand oil-lamp of wrought iron, decorated with a design in incised (graffito) work.

Height, 10 $\frac{5}{8}$ inches.

Mrs. L. P. Myers

971—FIFTEENTH CENTURY ITALIAN IRON LAMP

40 " Small hand oil-lamp of wrought iron, bearing an inscription in Roman lettering.

Height, 11 inches.

R. Williams

972—SIXTEENTH CENTURY ITALIAN IRON SCALES

20 ¹¹ Small wrought-iron weighing balance.

¹¹ ¹¹
Length, $4\frac{3}{4}$ inches.

973—SEVENTEENTH CENTURY ITALIAN LAUNDRYING IRON

22 ¹¹ Flat-iron of wrought iron, with turned wooden handle.

¹¹ ¹¹
Length, $8\frac{1}{4}$ inches; width, $6\frac{1}{4}$ inches.

974—SEVENTEENTH CENTURY ITALIAN LAUNDRYING IRON

22 ¹¹ Flat-iron of wrought iron, with turned wooden handle.

¹¹ ¹¹
Length, 7 inches; width, $8\frac{1}{2}$ inches.

975—SIXTEENTH CENTURY ITALIAN IRON SNUFFERS

17 ¹¹ Candle snuffers of wrought and pierced iron, with handle, standing on four wrought-iron feet.

¹¹ ¹¹
Height, $5\frac{1}{8}$ inches; length, $7\frac{1}{8}$ inches.

976—FIFTEENTH CENTURY ITALIAN CANDLESTICK

25 ¹¹ Of wrought iron, with socket for candle, and straight projecting handle of inlaid wood. On four high feet of wrought iron.

¹¹ ¹¹
Height, $6\frac{5}{8}$ inches.

977—FOURTEENTH CENTURY ITALIAN HAND LAMP

50 ¹¹ Of wrought iron. Cylindrical shape, with pointed domed top and looped handle.

¹¹ ¹¹
Height, $5\frac{1}{2}$ inches by $6\frac{3}{8}$ inches.

978—SIXTEENTH CENTURY ITALIAN BRAZIER

57 ¹¹ Square shape. Of wrought iron, with ball handle and four wrought-iron feet.

¹¹ ¹¹
Height, $5\frac{7}{8}$ inches; width, $6\frac{1}{4}$ inches.

979—FIFTEENTH CENTURY ITALIAN SNUFFERS

17 ¹¹ Of wrought iron, formed as scissors with wrought-iron handle on four curved legs.

EVENING SALE

MONDAY, NOVEMBER 27, 1916

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.30 O'CLOCK

Catalogue Nos. 980 to 1043, inclusive

TUSCAN SCHOOL

XV CENTURY

980—*PAINTED CROSS*

(Wood)

210 Height, 18 1/10 inches; width, 13 inches

A. F. Kingdon. Painter

A WOODEN floriated altar cross painted on both sides. At the intersection of the arms on either side is painted Christ upon the Cross, above which are figures of God the Father surmounted by the Dove emblematic of the Holy Ghost. The quatrefoiled ends of the arms are occupied with paintings of the Saints.

From Professor Volpi's Villa Pia, Florence.



LUCA SIGNORELLI

ITALIAN (CORTONA): 1441—1523

981—*PORTION OF AN ALTARPIECE*

(Companion to No. 982)

(Panel)

R. S. Greening

150⁰⁰

Height, $7 \frac{1}{3}$ inches; length, $16 \frac{1}{2}$ inches

THE second picture, "Christ at Emmaus," portrays the risen Christ, clothed in a brownish robe which has fallen away from His right arm and shoulder, standing in a bare unfurnished room. Above His head is a nimbus, His arms are outstretched and He exhibits to His disciples, who are grouped around Him, His *stigmata*, or sacred wounds. The disciples, who are dressed in flowing robes of various colors and over whose heads are gilded haloes, regard the wounds in differing attitudes of astonishment.

From the famous Mancini Collection in the city of Cortona.

From Professor Volpi's Villa Pia, Florence.



LUCA SIGNORELLI

ITALIAN (CORTONA): 1441—1523

982—*PORTION OF AN ALTARPIECE*

(*Companion to No. 981*)

(Panel)

100⁰⁰

Height, 7 1/3 inches; length, 16 1/2 inches

W. L. Green

IN the "Noli me tangere," the first of the two compositions, Christ is appearing to Mary Magdalene after His resurrection. Dressed in a single white garment, girdled at the waist, with a gilded nimbus and carrying a spade on His right shoulder, He waves away with His left arm the shrinking and crouching Mary Magdalene, who, clad in a red robe, approaches her Master. On the right at the entrance to a rocky cavern is seen an open sarcophagus, into which three of the disciples are gazing in attitudes of affrighted astonishment. A short distance away the two Maries are standing weeping. The background is a rocky and hilly landscape.

From the famous Mancini Collection in the city of Cortona.

From Professor Volpi's Villa Pia, Florence.

L. GUTTENBRUNN

GERMAN (FLORENCE): XVIII CENTURY

983—*PORTRAIT OF A YOUNG LADY*

(Copper)

50⁰⁰

Height, 16 9/10 inches; width, 12 2/5 inches

H. F. Bally

Portrait of a young lady in eighteenth century costume. Standing in a landscape which forms the background.

In a contemporary frame of carved wood.

From Professor Volpi's Villa Pia, Florence.

SCHOOL OF VELASQUEZ

SPAIN: XVI CENTURY

984—*PORTRAIT OF A YOUNG CARDINAL*

(Canvas)

525⁰⁰

Height, 19 inches; width, 14 1/4 inches

L. L. Jones

Bust portrait of a young man in a salmon-colored tunic and deep falling collar of grayish white. He has dark flowing hair, a slight mustache and chin tuft, and regards the spectator, almost in full face, with a somewhat sullen air. He is painted against a dark background.

In an old frame of carved and gilt wood.

From Professor Volpi's Villa Pia, Florence.



PRIMITIVE SCHOOL OF FLORENCE

XIV CENTURY

985—MADONNA AND CHILD

(Wood Platter)

Atto Bernabagi

Height, 14 inches; width, 8 $\frac{7}{8}$ inches

57500
THIS early example of an oblong-shaped "Vassoio per puerpera" platter is painted on one side with a bust of the Virgin, her head covered by a fold of her dark blue, gold-bordered mantle, seen in three-quarter view. She holds to her bosom with her left hand the Child Christ, who, in a linen robe with loose sleeves and curling fair hair, presses His baby face lovingly to His mother's cheek, while she gazes at Him with a sad solemnity in her almond-shaped dark eyes. Painted on a gold background with incised haloes around both heads. The rim of the platter is molded and gilded, while on the back is painted a head of St. John the Baptist.

From the Davanzati Palace, Florence.



FRA BARTOLOMMEO DELLA PORTA
(BARTOLOMMEO DI PAOLO)

ITALIAN (FLORENCE): 1475—1517

986—*PORTRAIT OF GIROLAMO SAVONAROLA*

92.5⁰⁰

Height, $13\frac{3}{8}$ inches; length, $17\frac{3}{4}$ inches

Price (C. H. Lorenz & Son)

BUST-LENGTH portrait of Girolamo Savonarola. The martyred monk is shown in full profile, showing the strongly marked features, the aquiline nose, full lips and deeply sunken eyes which contemporary portraiture have made familiar to us. His lips are closed together and he gazes forward as though seeing one of the "Visions" the recital of which had, with his contemporaries, the force of prophecy. He is dressed in the black robe, with its hooded mantle, of the Order of St. Dominic.

In an old molded and gilt wood frame.

From the Davanzati Palace, Florence.



SCHOOL OF GIOTTO

XIV CENTURY

987—HEAD OF DANTE ALIGHIERI

(Panel)

Height, 15 inches; width, $11\frac{3}{8}$ inches.

BUST view of the great Italian poet. The strongly marked features are seen in profile and the subject is wearing a close-fitting Florentine cap with long tongue-shaped ear lappets. He is dressed in a loose robe of red, with close collar and pointed lapels. A horizontal band at the bottom of the panel is painted in an egg and dart patterning.

In old molded and gilt wood frame.

From the Davanzati Palace, Florence.



GIAMBATTISTA TIEPOLO

ITALIAN (VENICE): 1696—1770

988—STUDY OF A MAN'S HEAD

(Canvas)

2100° — Height, 12 1/5 inches; width, 11 inches

Atto Bernab Agnoli

A ROUGH but convincing example of the painter's brushwork, this study shows the head and bust of a middle-aged man, seen in three-quarter view looking towards the spectator's right and slightly thrown back. He is dressed in a tunic of green with large falling collar of white linen. He has a mustache and pointed beard and on his head he wears an embroidered cap.

In a contemporary frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



GIAMBATTISTA TIEPOLO

ITALIAN (VENICE): 1696—1770

989—*STUDY OF A WOMAN'S HEAD*

(Canvas)

2000 °°

Height, 12 inches; width, 10 $\frac{3}{5}$ inches

The Bernini Agn

BUST-LENGTH portrait of a young woman, the face seen in profile and turned to the spectator's right. She is dressed in a costume of yellow with loose blue sleeves and white ruff and her brown hair falls in curling masses to her shoulders.

In a contemporary frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

ANDREA PREVITALI

ITALIAN (BERGAMO): 1480—1528

990—*RESURRECTION OF CHRIST*

(Panel)

Rhode Island School of Design

325⁰⁰

Height, 9 $\frac{1}{4}$ inches; width, 11 $\frac{3}{5}$ inches

UPRIGHT figure of the Saviour, who, clothed in a single white garment, stands upon the edge of an open sarcophagus of stone, the displaced lid of which leans against one of its sides. In His left hand He holds a white banneret bearing a red cross, and His right hand is raised in the act of benediction. The rocky background is sombre and dark, the sky on the left being lit up with a murky red sunset, but otherwise veiled with dense clouds.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

TOMMASO DI CRISTOFORO FINI (MASOLINO DA PANICALE)

ITALIAN (FLORENCE): 1383—1447

991—*MADONNA AND CHILD*

(Panel)

Kn. - Springfield

725⁰⁰

Height, 11 $\frac{4}{5}$ inches; length, 15 $\frac{1}{9}$ inches

A HALF-LENGTH figure of the Virgin seen in full face and standing erect with the Divine Child seated on her right arm, her left hand with the ring of espousal on the second finger being covered by the folds of her veil. She is dressed in the conventional red tunic and blue mantle, the latter, with the white veil of semi-transparent material beneath it, acting as a head covering. The Divine Child, clad in a white linen tunic, holds in His left hand a flower and raises His right in the act of benediction. His head is encircled with a rayed nimbus; that of the Virgin with a large floriated halo. The background is of solid gold.

In an old frame of molded and gilded wood.

From Professor Venturi's Collection.

From Professor Volpi's Villa Pia, Florence.

Note: With the exception of the celebrated frescoes in the Baptistry at Castiglione, but little of Masolino's work remains, a fact that makes of especial interest this characteristic panel, undoubtedly the work of the master.



GENTILE MASSI (GENTILE DA FABRIANO)

ITALIAN (FLORENCE): 1365—1454

992—*MADONNA AND CHILD*

(Panel)

+ 700⁰⁰—

Height, 15½ inches; width, 10 inches

A. S. Singer (Gentile)

PANEL with arched top. The Virgin, seated on a pillow, supports the nude standing Infant Christ with her left hand, while in her right she holds one end of a diaphanous veil, the other end of which is thrown over the Divine Child's shoulders. She is dressed in a purple tunic, while a beautiful red brocaded mantle edged with a band of gold embroidery covers her shoulders. She wears a jeweled crown and jeweled halo, and the Child has a golden nimbus, and around His neck He wears a string of pink coral. Around the Mother and Son, upon the dark background, are painted four angels holding the emblems of the Passion, a cross, a column, a rooster and a scourge, while above is seen a representation of the Father in Glory. The frame, of carved and gilded wood, is shaped as a Tabernacle. It is flanked by two fluted and astragalled Corinthian pilasters which support a frieze carved with acanthus scrollings and a molded and carved cornice. The molded base is also carved with acanthus-leaf scrollings.

From the collection of Count della Porta, Gubbio.

From Professor Volpi's Villa Pia, Florence.





DIRK BOUTS

FLEMISH: 1400—1475

993—*ECCE HOMO*

(Panel)

275⁰⁶

Height, 13½ inches; width, 9¼ inches

Warwick House

BUST view of the Saviour, with head slightly inclined on one side and with downcast eyes, which regards the spectator with a look of restrained suffering. Around the head is a crown of thorns from which blood trickles down the brow and cheek. Clad in a red tunic open at the neck, to show part of the blood-bespattered chest. Dark green background. Contemporary frame of carved, painted and gilded wood.

In an old frame of carved, painted and gilded wood.

From Professor Volpi's Villa Pia, Florence.



ATTRIBUTED TO FRANCESCO RAIBOLINI (FRANCIA)

ITALIAN (BOLOGNA): 1450—1517

994—*CHRIST BEARING THE CROSS*

(Canvas mounted on panel)

Height, $17\frac{1}{2}$ inches; width, $13\frac{1}{2}$ inches.

A BUST of the Saviour seen full face. He wears a light red tunic, His long fair hair curls downward to His shoulders and His features are suffused with an expression of restrained but poignant agony. The high brow is encircled by a crown of thorn, while around the neck and falling over the breast is knotted a loop of cord. Against the dark background is seen the upper part of the cross, its head and arms cutting diagonally across the picture.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

DOMENICO CAMPAGNOLA

ITALIAN (PADUA): 1482—1550?

995—*SALOMÉ WITH THE HEAD OF*

JOHN THE BAPTIST

675⁰⁰

(Panel)

G. H. Stetson

Height, 18 $\frac{1}{3}$ inches; width, 14 $\frac{3}{5}$ inches

IN a courtyard of Herod's palace a banqueting table is set out parallel to the side walls. It is covered with a cloth of white damask, and on it are placed dishes and drinking glasses. In the center sits King Herod, in an orange-colored robe trimmed with ermine, having on his right a youth in a red tunic, on his left, a gray-bearded man in black, while in the background a lady regards the scene with affrighted eyes. On the other side of the table, in front of the King, stands Salomé with a high sixteenth century head-dress and clad in a red robe and bluish-green under-skirt. In her hands she holds, and offers to Herod, a metal "charger," on which is the head of St. John the Baptist. Behind Salomé stands the executioner, dressed in a green tunic and red hose slashed with black, replacing his sword in its scabbard; at his feet is the headless trunk of the Saint and behind him is a soldier in armor. At the back, through the opening, are seen a graceful tree and a landscape, in which the principal object is a towered castle on one side of a wooden hill. Above is a cloudy sky.

From Professor Venturi's Collection.

From Professor Volpi's Villa Pia, Florence.



JACOPO CARUCCI (JACOPO DA PONTORMO)

ITALIAN (FLORENCE): 1494—1557

996—*THE NATIVITY OF THE VIRGIN*

(Paper)

Height, $16\frac{5}{8}$ inches; length, 17 inches

525"

W.V. Deamant

PEN-AND-INK drawing in sepia, touched up with white, executed as a study for a painted "Vassoio da puerpera," or child-bed platter. In this tondo-shaped sketch, a glimpse only of the mother is had as she lies on the typical Tuscan dais-bed of the period. Around the bedside are clustered the female attendants, and at the bed's side sits the aged grandfather of the Virgin, writing, with a quill pen, on a page of parchment. On the other side is the grandmother, while the newborn Virgin herself, a winsome-faced child with curling hair assigned to her by tradition, is held in the arms of an attendant. There are ring haloes above the heads of the three principal figures. The background is of draperies.

In an old molded, painted and gilded wood frame.

From the Davanzati Palace, Florence.





JACOPO CARUCCI (JACOPO DA PONTORMO)

ITALIAN (FLORENCE): 1494—1557

997—*THE NATIVITY OF THE VIRGIN*

(Wood)

1500^{cc}

Diameter, 19 $\frac{3}{4}$ inches

Mr. W. Freeman Cairns

THE "Vassoio da puerpera," or painted wood platter for which the preceding is the original sketch, was presented to the mother of a new-born child. The painting, which is in oils, is rich in its coloring and of an admirable surety of execution. It follows the sketch in every detail save that the bed is thrown into such a deep shadow that all details, even that of the recumbent figure, are lost, while the figure on the extreme left is entirely omitted. The platter is of wood, turned, with a gilded rim and a coat-of-arms painted on the back.

From the Davanzati Palace, Florence.

DOMENICO THEOTOCOPULI (EL GRECO)

SPAIN (MADRID): 1548—1625

998—*AN INCIDENT IN THE LIFE OF CHRIST*

(Panel)

9500 Height, 15 1/3 inches; width, 13 1/5 inches

British Gallery

THE picture shows the interior of a room richly decorated in varicolored marbles. In the center, seated alone at a table covered with a white cloth and set with a repast, sits the Christ, dressed in rich red robe and blue mantle. Before Him, on the spectator's left, is a woman, wearing an orange over-dress and blue skirt, dancing in an exaggerated manner and fantastic posture. The Saviour is evidently reproving her, despite the appeal of a third woman, probably intended for Mary Magdalene, who, in yellow and red robes, kneels at her Master's feet with her hands raised in an attitude of supplication. In the background is a row of marble columns through which is seen a blue sky with white clouds. The floor is inlaid with squares of black and white marble.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: El Greco, the erratic Greek whose name, owing to a lifetime spent in Spain, adorns the roll of Spanish painters, has only of late years come to his own in the estimation of leading critics. His fantastic ideas and noteworthy coloring are displayed to advantage in this interesting example.

LUDOVICO MAZZOLINO

ITALIAN (FERRARA): 1481—1530

999—*THE ANNUNCIATION*

(Panel)

Height, 20 7/10 inches; width, 12 3/4 inches

5-2500
IN the immediate foreground and in the center of the picture, the Virgin, in red robe and blue mantle, kneels at a prie-dieu, richly carved at the sides with birds whereon is an open book on which rests her left hand. To the left is a small table covered with a linen cloth on which stand a brass candlestick and a flask of oil. With her right hand pressed to her bosom and her head leaning to one side in a listening attitude, the Virgin receives the tidings delivered by the Angel Gabriel, who, with outstretched wings, hovers in the air on the left, and, as he delivers his divine message, tenders to the Virgin with his right hand the lily of purity. Above the Angel, seated in clouds, is the figure of God the Father, in a red robe, extending His arms in an attitude of benediction, while below Him descends the Dove of the Holy Spirit. The background on the right is occupied with the entrance to a house of some architectural pretensions, above the curtained door of which is seen a frescoed panel painted with the subject of Judith in the Assyrian camp holding the head of Holofernes. Upon the left, behind the Angel, is seen a landscape background with hills and a castle.

In an old frame of carved and gilded wood.

Illustrated in the Catalogue of the Stroganoff Collection.

From Professor Volpi's Villa Pia, Florence.



NICCOLÒ RONDINELLI

ITALIAN (RAVENNA): LATE XV CENTURY

1000—*MADONNA, CHILD CHRIST AND ANGEL*

(Panel)

Height, 25 $\frac{3}{5}$ inches; width, 8 $\frac{1}{4}$ inches

THE Virgin, seated with her head inclined on one side, holds in her arms the nude Child Christ, who holds a fold of His Mother's head-covering with His left hand, and His right rests in His lap. The Virgin's head is covered, after the manner of a coif, with a white linen head-dress which falls over her shoulders, she wears a tight-fitting tunic of reddish brown richly embroidered with gold and is enveloped in a loose mantle of a beautiful red which covers her head under the white veil. On the left stands a boy angel dressed in a blue robe; his head, with long, wavy hair falling on both sides, is thrown back in the act of singing, and he accompanies himself on a lute. As background, on the right, is a curtain of green with a band of embroidery, falling in wide plaits, and on the left is an opening through which is seen the blue sky flecked with white clouds. As a base, is a marble ledge upon which, in the center, is thrown a branch of an apple-tree with fruits and flowers.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: So nearly in the manner of his master Bellini did Rondinelli paint, that at least one of Bellini's noted pictures is now believed to have been painted by his pupil.





PRIMITIVE SCHOOL OF FLORENCE

XIV CENTURY

1001—A CRUCIFIXION

(Panel)

800 cc

Height, 36 inches; width, 12 inches.

A. Knicker Porter

AN altarpiece with a solid gold background. In the center is a representation of Christ hanging on the cross, flanked by three figures of saints on either side. They are of both sexes and are shown with their attributes dressed in robes of various colorings.

In an old frame of carved and gilded wood.

From the collection of the poet Gabriele d'Annunzio

From Professor Volpi's Villa Pia, Florence.

BERNARDINO DI BETTO (PINTURICCHIO)

ITALIAN (UMBRIAN): 1454—1513

1002—MADONNA AND CHILD

(Panel)

5700" Height, $22\frac{1}{2}$ inches; width, $15\frac{3}{8}$ inches

Re-S. School of the Virgin
THE Virgin, seated, holds the Child Christ, who grasps in His left hand a red globe and uplifts His right in the act of benediction. The Virgin's head is covered with a white veil which falls upon her shoulders, and she wears a dark purple robe with an olive green mantle whose border is enriched by a band of gold embroidery. In the background is seen a mountainous landscape, with crags, rocks and trees.

In an old frame of carved, painted and gilded wood.

From Professor Volpi's Villa Pia, Florence.

ZANOBI STROZZI

ITALIAN (FLORENCE): 1412—1468

1003—DEPOSITION FROM THE CROSS

(Panel)

5700" Height, $24\frac{1}{5}$ inches; width, $16\frac{1}{3}$ inches

Kleinberger Gallery
IN the upper part of the panel against a background of blue sky the lifeless body of Christ is being lifted down from the cross by two of His disciples, who raise themselves on a ladder. At the bottom of the cross the Virgin stands raising her hands as though in a despairing appeal for assistance. To the left are the other Maries weeping, and on the right other disciples. The background consists of a landscape with hills and a river, and a distant view of the wall-surrounded Jerusalem, which is depicted as a fifteenth century Italian city.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: Strozzi, a Florentine of noble birth, though pupil and occasionally a collaborator of Fra Angelico, painted rather as an amateur than as a professional.

Kleinberger Gallery, Jan. 1911, 1915.

BALDASSARE PERUZZI

ITALIAN (SIENA): 1481—1536

1004—*PORTRAIT OF HIMSELF*

(Canvas)

2400.00

Height, 19 inches; width, $14\frac{1}{8}$ inches.

Marionck House

A BUST portrait of a young man, with long, almost straight, hanging brown hair parted in the middle, a drooping brown mustache and slight beard. Regarding the spectator in full face, he is dressed in a vest of greenish blue bordered with orange and tied with ribbon, a white cambric lace-edged shirt, a dark mantle and a black velvet cap. In the background is a wooded landscape with the Tuscan hills in the distance.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: Distinguished rather as an architect than as a painter, Peruzzi was nevertheless an accomplished draughtsman and has painted at least one picture of note, a Sybil for a church in Siena.



FERDINAND BOL

HOLLAND (AMSTERDAM): 1616—1680

1005—*PORTRAIT OF REMBRANDT*

(Canvas)

3600

Height, $20\frac{1}{2}$ inches; length, $24\frac{2}{5}$ inches

Alto Bernier Agnus

THIS is a copy, by Rembrandt's most famous pupil, of the Master's own portrait of himself, now in the Uffizi Gallery in Florence. It shows the great painter as a comparatively young man, dressed in a brown tunic and mantle of the same color, the latter falling away at the breast so as to expose a steel gorget. His long, curly brown hair is partly covered by a round flat black velvet cap and he wears his favorite gold chain around his neck so as to fall over the gorget. The background is of grayish yellow lightened somewhat upon the left-hand side of the picture.

In a contemporary frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



MARCO BASAITI

ITALIAN (VENETIAN): 1460—1525

1006—*PORTRAIT OF A MAN*

Height, 20 inches; width, 15½ inches

6 502 10

R. I. School of Leonardo

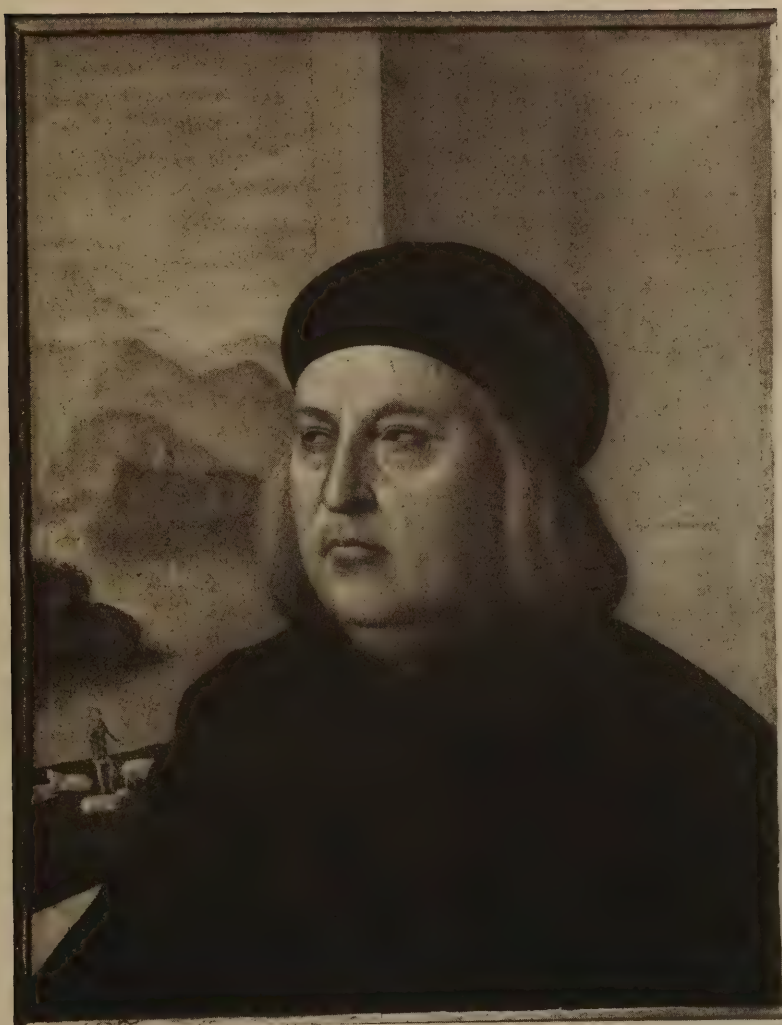
BUST portrait of a man in a three-quarter view looking to the spectator's left. He has a full, determined, clean-shaven face, with a scar on the forehead, the mouth being tightly closed, with an expression of firmness, and the long light-colored hair falling to the shoulders. He wears a high round black cap, and is dressed in a black habit. To the left is an open window showing a mountainous landscape, evidently a view of the Cadore Hills, with a small lake upon the shore of which is a shepherd with a flock of sheep.

In an old frame of carved and partially gilded wood.

From the Grandi Collection of Milan.

From Professor Volpi's Villa Pia, Florence.

Note: Marco Basaiti is one of the earliest of Venetian portrait-painters; portraits by him are infrequent but highly esteemed. Like his subject pictures, they display much of the brilliancy and delicacy of contemporary Flemish masters.



GIROLAMO ROMANI (IL ROMANINO)

ITALIAN (BRESCIA): 1485—1566

1007—*PORTRAIT OF A YOUNG MAN*

(Canvas)

1250⁰⁰

Height, 25 $\frac{3}{5}$ inches; width, 20 $\frac{1}{2}$ inches

Mrs. G. S. Lee

HALF-LENGTH portrait of a young man, the face in three-quarter view looking towards the spectator's left. He is dressed in a loose tunic of white with loose sleeves and a standing collar, opened so as to show a frilled cambric undergarment. On his head he wears a rich flat cap of red with a plume of white ostrich feathers, and in his right hand he holds a leather gauntlet against his breast. The youthful face, with its faint trace of a mustache, looks out from the picture with a sedate, almost an intriguing, look in the closed lips and wide-open eyes. In the upper left-hand corner is painted the name: ABRAM FEDERICI.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



JACOPO PALMA (IL VECCHIO)

ITALIAN (VENETIAN): 1480—1528

1008—*PORTRAIT OF AURELIO ONIGO*

(Panel)

Height, 24 inches; width, 20½ inches

HALF-LENGTH portrait, nearly full face, of Aurelio, son of Augustin Onigo a Roman Senator. The young man has long dark hair, is bearded, and is dressed in a brown fur-trimmed robe, with a white shirt showing at the neck. On the finger of the left hand, which shows at the bottom of the picture, he has a gold ring. As background there is a semicircular architectural recess of grayish yellow color.

In a contemporary frame of carved, painted and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: The small village of Onigo owed its name to the family whose ruined castle still commands the town from a nearby height. In the late fourteenth century the head of the house was one Augustin Onigo, a wealthy patron of the arts, and the father of two sons, one of whom, Aurelio (whose portrait is under consideration), was married to Constance de Castelfranco. By the Onigo family this portrait was attributed to Giorgione, who was a *protégé* of Aurelio, but experts, whose opinion is regarded as authoritative, have pronounced it to be the work of Palma Vecchio. It is at least certain that the picture hung in the Palace of Treviso as a highly regarded treasure until the day, in 1904, when the last descendant of the illustrious family was killed in his own garden.



FRANCESCO GUARDI

ITALIAN (VENICE): 1712—1793

★ 1009—*A MASKED BALL IN VENICE*

(Canvas)

11. 900

Height, 12 $\frac{1}{4}$ inches; length, 20 inches

J. N. Laine

THE interior of the Venetian Ridotto in the eighteenth century. The room is of great size, the walls plainly painted in a grayish green tone, and the rafters of the high ceiling exposed. In the vast spaces of this room a masked ball is in progress, the numerous figures being clothed either in fancy costumes or in dominoes, the sombre effect of the black capes of which is relieved by the gaiety of the light-colored dresses beneath, and more especially by the vivid coloring of a harlequin's costume in the near foreground.

Illustrated in the Catalogue of the Stroganoff Collection.

From Professor Volpi's Villa Pia, Florence.

Note: Among Guardi's familiar scenes of outdoor Venice this interior, with its masterly treatment of figures seen in an artificial light, holds a place entirely its own.



PRIMITIVE SCHOOL OF FLORENCE

EARLY XIV CENTURY

1010—*TRIPTYCH*

Schmiedberger Galleries

(Carved and painted wood)

3000

Height, $21\frac{5}{8}$ inches; width (open), $22\frac{1}{2}$ inches

THE triptych, with gabled top, has a molded base, a molded frame and two hinged doors. In the center panel is seen the figure of the Virgin seated, dressed in a blue mantle and holding the Christ, clad in a single garment of linen, on her left arm, while His mother supports Him with her right hand. On either side are two Saints. Those on the spectator's left in monastic robes and holding open books, those on the right consisting of an adult St. John the Baptist in a camel's-hair garment, and a kneeling ecclesiastic. In the immediate foreground are kneeling figures of St. Francis with the Stigmata on the left, and St. Bernard with his rosary on the right, while in the center are miniature figures of a kneeling angel playing a viola and the standing figure of the Donor, evidently a youthful Prince. All the figures, except the Donor, have gilded and patterned haloes. The leaves are painted, that on the left with Christ bearing His Cross over a rocky pathway with a Roman soldier and Disciples in the background, and that on the right with a Crucifixion, with a skull and cross-bones at the foot of the Cross, and the Virgin and St. Mary Magdalene lamenting on either side. The pointed upper portions of the leaves are occupied with an Annunciation, the Angel kneeling on the left, the Virgin by a prie-dieu on the right.

The frame and base are gilded and there is an iron ring for suspension.

From the Davanzati Palace, Florence.



DOMENICO BIGORDI (GHIRLANDAIO)

ITALIAN (FLORENCE): 1449—1494

1011—*THE ANNUNCIATION*

(Two leaves of a wooden tabernacle)

Height, 10 $\frac{1}{5}$ inches; width, 3 $\frac{1}{6}$ inches

Tabernacle, 11 $\frac{2}{5}$ inches by 6 $\frac{1}{3}$ inches

200^{cc}

Mordecai Benquar

THE subject is painted on the inner surfaces of the round arched doors of a plain wooden Tabernacle. On that on the right-hand side the Virgin is seen standing in the middle of a spacious apartment with paneled walls. She is dressed in a red tunic with tight-fitting sleeves and a voluminous red mantle, is haloed, and, with a beatific smile on her face, she raises her right hand, as though to acknowledge the salutation of the angel, while in her left she clasps to her bosom a closed book. Behind her is seen a high canopied bedstead draped with looped back curtains. On the leaf of the left-hand door the angel Gabriel is seen in the midst of a delightful landscape of trees, rocky cliffs, and a lake. In the sky above, rays of glory, proceeding from a cloud, envelop a descending Dove, emblem of the Holy Ghost. The angel, with outspread wings, is seen in profile as he kneels and, with uplifted hands, delivers his tidings to the Virgin. Tabernacle with arched top and hinged doors on a molded wooden base.

From Professor Volpi's Villa Pia, Florence.

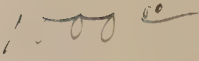


SANO DI PIETRO

ITALIAN (SIENA): 1406—1481

1012—*MADONNA AND CHILD*

(Panel)

 Height, 28 $\frac{3}{4}$ inches; width, 19 $\frac{3}{4}$ inches

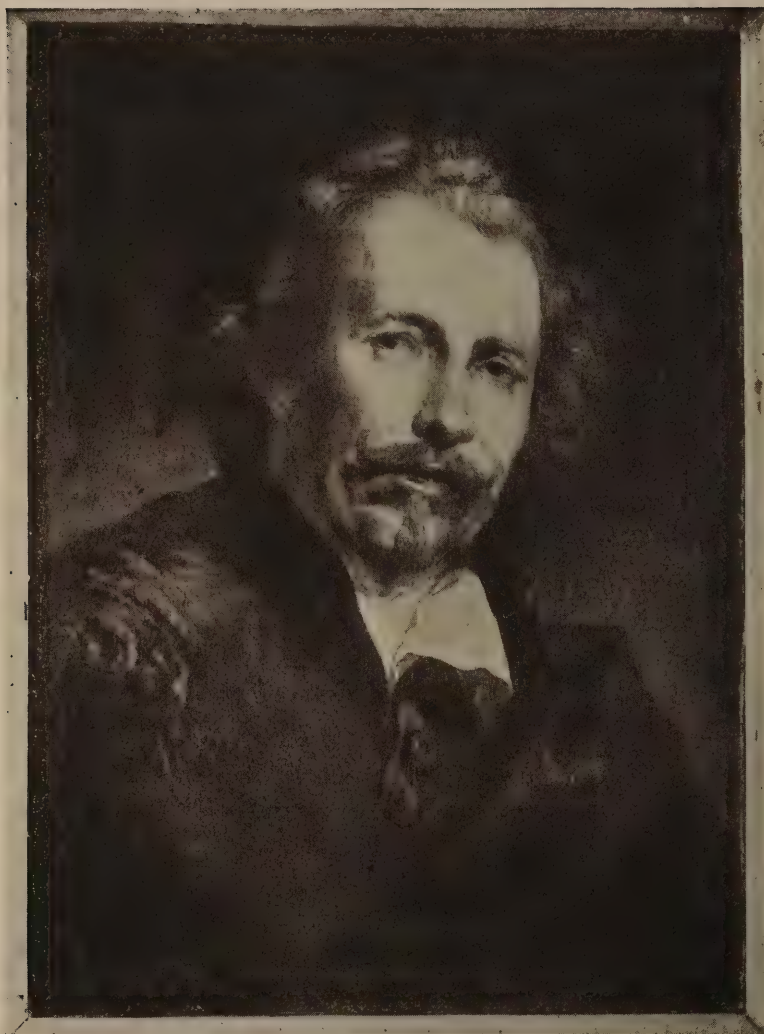
R. W. Seaman Agent

HALF-LENGTH figure of the Virgin seated, in a blue mantle having an embroidered star on the right shoulder. Her face is surcharged with Divine pity and she supports the standing Child Christ with her right arm. He is clothed in a single garment of fine linen and looks outward and beyond the spectator with wide-open eyes and an expression of awed foreboding. The Child's head is surrounded by a nimbus with a cross, and that of the Virgin with a gesso-worked halo bearing the inscription, "Ave, Gratia Plena." At either side, behind the central subject, are the figures of two Saints, St. Bernard and another, in the robes of their Orders, while above, arranged in a half-circle, are the garlanded heads of four angels. The panel has a round-arch top and is in an old carved, painted and gilded wood frame, with a cusped round-arched head and a paneled plinth inscribed, "Salve Regina Misericorde."

From the Davanzati Palace, Florence.



SALVE REGINA MISERICORDIA



PETER PAUL RUBENS

FLEMISH (ANTWERP): 1577—1640

1013—*PORTRAIT OF CAROLUS DE MALLERY*

(Canvas) *Warwick House*

4300⁰⁰

Height, 22 inches; width, 15 $\frac{3}{4}$ inches

Bust portrait with the head seen from the front, the dress and the mantle black, white collar. Dark yellow background.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: Karel van Mallery was a Flemish engraver of some note and a contemporary of Rubens.

*Reproduced in picture guide, Pt. 2, vol. 1, Van Dyck in the
London Gallery, reproduced in 'The Dyck' by Sieffert,
p. 200, left)*



DARIO VAROTARI

ITALIAN (VERONA): 1539—1596

1014—*PORTRAIT OF A MAN*

(Canvas)

Warwick House

Height, $26\frac{1}{2}$ inches; width, $24\frac{1}{4}$ inches

77506
HALF-LENGTH figure of a young man, his head leaning towards the spectator's left, seen in three-quarter view. His finely modeled face is clean shaven, and his wide-open eyes seem to be gazing reflectively into the dim distance, while his thin lips are firmly closed. He is clad in a loosely-fitting black robe, gathered into a cape at the shoulders, with a V-shaped opening at the neck which allows a finely plaited shirt of white linen to be seen. On the right of the picture is a stone pilaster sculptured with marks and figures and bearing the signature of the painter, "D. V."

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

JACOPO PONTE (IL BASSANO)

ITALIAN (VENICE): 1510—1592

1015—*PORTRAIT OF THE ABBOT-GENERAL GREGORIO BARBARIGO*

(Canvas)

L. L. Jones

Height, 45½ inches; width, 37 inches.

A HALF-LENGTH portrait of a member of a Patrician family of Venice. He is shown in full face, dressed in the white robe of his order and wearing a dark mantle. He is seated in a large chair, on one arm of which his right hand is resting, while the other arm of the chair supports his left arm, the hand of which clasps a closed book.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



JACOPO PONTE (IL BASSANO)

ITALIAN (VENICE): 1510—1592

1016—*PORTRAIT OF A VENETIAN AMBASSADOR*

(Canvas) *R. Ederheimer*

725^e

Height, $37 \frac{2}{5}$ inches; length, 46 inches

HALF-LENGTH portrait of an ecclesiastic seen in full face. He is dressed in a reddish-colored cassock with large sleeves, beneath which is seen a red *talare*, or vest. His right hand is slightly extended as though he were speaking, and the left rests upon a table on which lies a bull of Pope Clement VII, enough of which document is legible to show that the portrait is that of an Ambassador to Pope Clement's court. On the right is an open window from which is seen a view of Rome, showing the Castel Sant' Angelo. The background on the left is of a dusky brown wall.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



ALESSANDRO FILIPEPI (SANDRO BOTTICELLI)

ITALIAN (FLORENCE): 1447—1510

1017—*MADONNA AND CHILD*

(Panel)

7000⁰⁰

Diameter, $30\frac{1}{4}$ inches

Mr. W. H. Starnes Agent

IN the center of this *tondo* the Virgin sits with her back to a pedestal-like wall of stone. She leans on one side her head, with an inexpressibly sorrowful air of foreboding in her beautiful face and presses to her right cheek the curly hair of her Divine Child, who looks upward to His Mother with a look of loving commiseration on His baby face. He is dressed in a simple garment fastened under His right shoulder and doubly girdled around him by a ribbon. On the Virgin's left and the spectator's right stands an infant St. John the Baptist, clad in the traditional garment of skin and holding in his left hand a label to which with the right he directs attention. It bears the inscription in Roman lettering: ECCE AGNUS DEI (Behold the lamb of God). On the picture's left is a typical Botticellian boy angel, with long, wavy hair falling over his shoulders, dressed in a loosely gathered robe and holding an Easter lily which he seems to present to the Mother and Child. On either side of the background are presented glimpses of a delightful landscape.

In a contemporary frame of wood, gilded and carved with a wreath of fruits and leaves bound above with a knot of ribbon and meeting below in a floral rosette. The inner rim carved with classical fleurons, the outer rim in a pattern of imbrications.

From Professor Volpi's Villa Pia, Florence.

Note: This picture, painted by Botticelli in his third manner, came from the Villa of Count Tommasi of Cortona and is known in Italy as the "Tommasi Madonna."



FRANCESCO RAIBOLINI (FRANCIA)

ITALIAN (BOLOGNA): 1450—1517

★1018—*MADONNA WITH CHILD AND SAINTS*

(Panel)

Church Galleries

Height, $29\frac{3}{4}$ inches; width, $22\frac{1}{2}$ inches.

41. *off*

SEATED in the center of the picture is the Virgin, with plainly smoothed hair parted in the middle and concealing her ears, her head inclined slightly forward, the face with an expression of ineffacable but foreboding sweetness. She holds on her lap the Infant Christ, who gazes out of the picture with a solemnity of expression curiously akin to that of His Mother. The Virgin is dressed in a red robe, cut square at the neck, where it shows the narrow edging of a cambric undergarment, a voluminous cloak of blue lined with green and a blue skirt with a gold-embroidered border. Behind her, on the spectator's left, stands St. Francis of Assisi, with clean-shaven face, clothed in the gray robe of a monk, and on the right stands St. Dominick, as an old man with long gray beard, dressed in a red robe. The background is occupied by a landscape of green hills, trees and buildings over which rises a cloudless blue sky. The Virgin and the two saints have gilded haloes.

In a contemporary carved and gilded frame.

Signed in Gothic lettering, "FRANCIA OREFABER."

From Professor Volpi's Villa Pia, Florence.

Note: Francia (who, by the way, was a goldsmith, even while one of the leading painters of his day, which explains his invariable signature of OREFABER or AURIFEX, meaning "goldsmith") painted this Madonna in 1506 for Cardinal Riario, who was titular Cardinal of Damaso. It is this picture to which Raphael refers in a delightfully intimate letter to his friend Francia, quoted in full by Calvi in his "Life of Francia." Raphael, after thanking his correspondent for the gift of his portrait, which he says "is singularly beautiful and so life-like that I sometimes fancy myself near you and listening to your voice," goes on to say: "The Honourable Signor Datary is awaiting his little Madonna with great impatience, as is the Cardinal Riario his large one."

It is this "large one" which, in the year 1515, when Cardinal Riario was accused of conspiracy and all his property confiscated by Pope Leo X (one of the Medici), found its way into the Vatican. Here it remained until the middle of the seventeenth century, when Pope Innocent X bestowed it upon one of his intimates, a member of one of the oldest Patrician families of Rome. In the palace of this family it hung until its fortunate acquisition, in the year 1915, by its present owner.



BURGUNDIAN SCHOOL

XV CENTURY

1019—*EPISODE IN THE LIFE OF ST. MICHAEL*

(Companion to No. 1020)

+ 75⁰⁰

Height, $33\frac{1}{4}$ inches; width, $27\frac{1}{7}$ inches

Steinberger Galleries

IN the center of the immediate foreground of the picture, an archer, with a round red cap, a tightly fitting green tunic, and red hose, aims an arrow with his arbalest (or cross-bow) at the bull which was under the protection of St. Michael and which stands, a solid gold nimbus behind its head, at the entrance to the cavern which occupies the upper left-hand corner of the picture. (According to the legend this arrow was deflected back and wounded the archer.) At his left is his companion in a purple tunic and blue hose, holding an arrow in his teeth and preparing to bend the bow of his arbalest. On the right are two cavaliers, holding lances. The one nearer to the spectator, on a white horse, wears a green cap, a blue tunic, and red hose and boots; the other, on a brown horse, with a purple cap and tunic and a green embroidered surtout of tabard form. In the distance is Barda's herdsman playing his pipes and attending to his herd of cattle. The background is of gilded gesso work in a diapered pattern.

From Professor Volpi's Villa Pia, Florence.



BURGUNDIAN SCHOOL

XV CENTURY

1020—*EPISODE IN THE LIFE OF ST. MICHAEL*

(Companion to No. 1019)

900 12
Height, 33 $\frac{1}{4}$ inches; width, 27 $\frac{1}{7}$ inches

Schlumberger Galleries

THIS picture portrays an ecclesiastical procession issuing from the city of Siponto to the grotto of St. Michael's Bull, preliminary to the building on this spot of a church dedicated to the Archangel. In the center stands the Bishop of Siponto in a richly embroidered episcopal robe, wearing a mitre and carrying in his right hand a gold bishop's crozier. A middle-aged man in a round cap, probably Gargan, the owner of the herd which included St. Michael's bull, stands next to him. On the right, and stretching nearly to the grotto, where the bull with a gold nimbus stands, stretches the procession of Church dignitaries headed by three monks with tonsured crowns, one of whom holds a large processional cross. The priests are vested in chasubles of varying but always elaborate designs, wear red caps and are reading from illuminated missals held in their hands. Behind them on the left is a crowd of townspeople behind whom is seen the turreted and arched city gate and the red-roofed houses of the city. There is a distant landscape and a background of gilded gesso in a diapered pattern.

From Professor Volpi's Villa Pia, Florence.



IL GUARIENTO

ITALIAN (PADUA): —1378

1021—*ST. MICHAEL THE ARCHANGEL*

(Panel)

Height, 33 inches; width, 21 $\frac{1}{4}$ inches

4 25'

A. Kingsley Porter

THE Saint at full length, dressed in a close-fitting tunic richly embroidered with gold scrolled leaves and trimmed with ermine, and a flowing white mantle with a border of Saracenic patterning, stands in the center of the picture. He has highly decorated and varicolored outspread wings, carries in his right hand a long-shafted spear, and rests his left upon a curved pointed shield painted with a profile mask and scalloped border. The background is of dark blue.

In an old frame of molded and gilded wood.

From the Davanzati Palace, Florence.



SCHOOL OF GIOTTO

XIV CENTURY

1022—*MADONNA AND CHILD*

(Panel)

Atto Berner Agent

775⁰⁰

Height, $35\frac{7}{8}$ inches; width, $16\frac{1}{2}$ inches

THE Virgin is seen standing dressed in a red robe with a deep lace hem and a blue mantle bordered with gold. The head is bent slightly to one side with a pensive expression, and on her left arm, her right hand protectingly clasping Him, she holds the Divine Child, clothed in a lace-bordered linen garment. He turns His face to the spectator's right, with a look of sober solemnity, as He stretches forward His left hand to take a bird offered to Him by a standing angel, one of four that surround the Mother and Child. Below, the Virgin and Child are flanked by smaller full-length figures of St. John the Baptist on the left, and St. Zanobi a bearded man in a bishop's mitre, on the right. All the figures have haloes decorated with dotted patternings, and the background is of gold. In an old carved and gilded wood frame of tabernacle design. It is flanked by twin spirally fluted columns and has a pointed-arch top surrounded by a carved molding with boldly scrolled crocketings of pointed leaves and surmounted by a quatrefoil medallion occupied by a small painting of a Crucifix flanked by the seated figures of the Virgin and St. Mary Magdalene.

From the Davanzati Palace, Florence.



PRIMITIVE SCHOOL OF FLORENCE

XIV CENTURY

1023—*MADONNA AND CHILD*

(Panel)

Kleinberger Galleries

105800

Height, $40\frac{1}{8}$ inches; width, $21\frac{5}{8}$ inches

IN the center the Virgin, dressed in a mantle of dark blue with a linen wimple over her head, sits on a bank of conventional clouds holding on her left knee the Child Christ, who turns His chubby face to the right as He reaches with His left hand for a fruit His mother holds just out of His reach in her left hand. On the left are the figures of St. Zanobius, with his episcopal mitre and pastoral staff, and an adult St. John the Baptist; on the right, St. Mary Magdalene holding a vase of ointment, and below her St. Catherine. All six figures have decorated haloes. The background is of rayed gold.

In a tabernacle-shaped frame of carved and gilded wood.

From the Davanzati Palace, Florence.

SCHOOL OF GIOTTO

XIV CENTURY

1024—*A CRUCIFIXION*

(Panel)

W. Brimmer

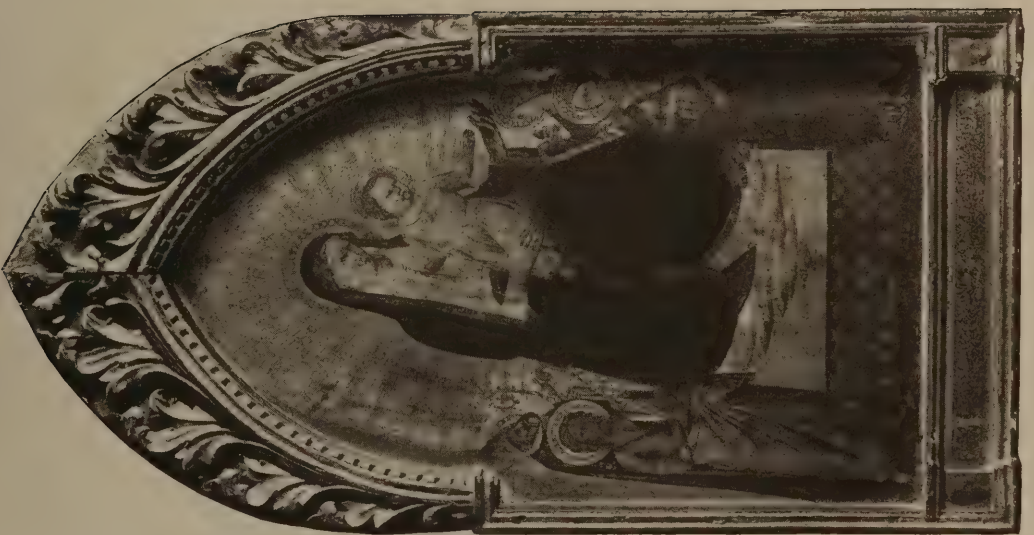
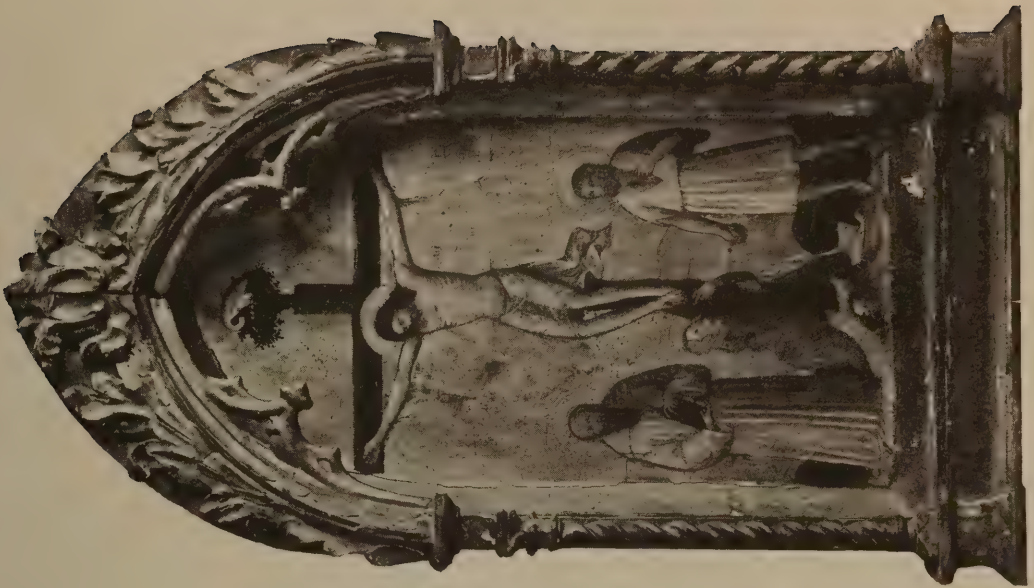
105800

Height, $31\frac{1}{2}$ inches; width, $17\frac{3}{4}$ inches

ON the cross, which is surmounted by a Pelican in her nest wounding her breast to feed her young, hangs the Christ with haloed head drooping forward and nude save for a drapery around his loins. At the foot of the Cross, below which is a skull and cross-bones, Mary Magdalene, her long flowing fair hair streaming down her shoulders, kneels and embraces the wood with both arms. On the spectator's right stands St. Benedict pointing to the wound in his breast, and on the right St. Jerome in a monk's habit and holding the Bible with both hands. The background is of solid gold.

In a tabernacle-shaped frame of carved and gilded wood.

From the Davanzati Palace, Florence.



SANO DI PIETRO

ITALIAN (SIENA): 1406—1481

1025—MADONNA AND CHILD

(Panel)

ms. Ben. Shaw

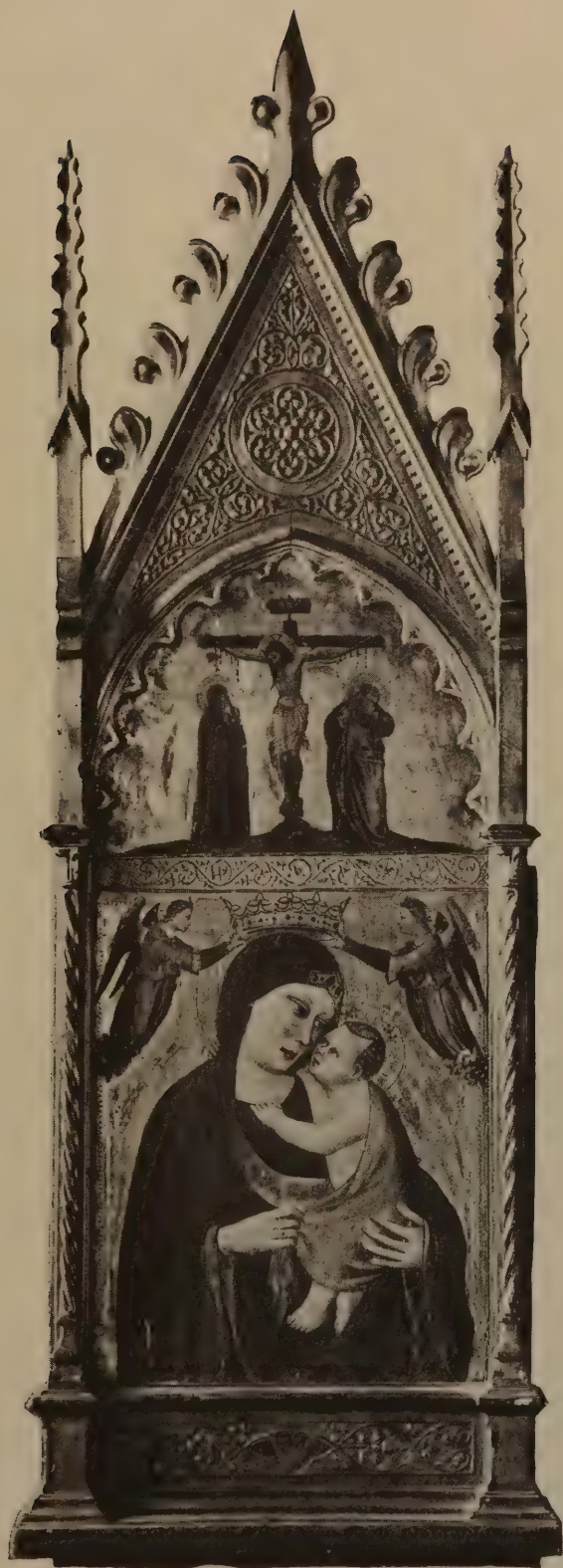
Height, $40\frac{1}{2}$ inches; width, $19\frac{5}{8}$ inches

1100⁰⁰

THE main panel is occupied by a half-length figure of the Virgin in a blue mantle, with gold head ornament, holding with her right hand the nude Christ and drawing protectingly over Him with her left hand, on the third finger of which is the ring of espousal, a fringed shawl. He clasps His right arm around His Mother's neck, and with His left hand clutches the neck of her robe. She gazes at Him with a look of rapt adoration and He looks lovingly into her eyes. Above, two winged Angels issuing from clouds hold an incised crown above the Virgin's head. The upper panel, of pointed-arch shape, divided from the lower one by a band of gilded gesso-work in scrolled design, shows a cross on which hangs the Crucified Christ with blood pouring from His wounds. The cross is flanked by figures of the weeping Virgin on the left and St. Mary Magdalene in a violent contortion of grief on the right. The grounds are gilded.

Carved and gilt wood frame of tabernacle design.

From the Davanzati Palace, Florence.



ANTHONY VAN DYCK

FLEMISH (ANTWERP): 1599—1641

1026—*PORTRAIT OF AUGUSTINE LOMELLINI*

(Canvas)

Height, 30 7/10 inches; width, 24 3/4 inches

Handwritten: 4100
Handwritten: Van Dyck
HALF-LENGTH portrait of an elderly man. He is seen in three-quarter face looking towards the spectator's right and with his closed right hand held up in front of him. He has close-cropped gray hair, a curling mustache and a pointed beard of gray, and looks out of the canvas with a twinkle in his dark eyes and the suspicion of a somewhat quizzical smile upon his lips. He is dressed in a closely buttoned tunic of yellowish gray, with a deep falling collar of white linen, and a mantle is thrown in folds over his shoulder. The background is of dark yellow with a curtain hanging on the left. The canvas is lettered on the back AUGUSTINUS LOMNUS G STEPH OBIT MDCXXVI ANTONIUS VUANDIC BELGA PINGEBAT 1626.

In a contemporary carved and gilded wood frame.

*From the collection of the Marquise Elisa Reggio Rostan d'Ancezune of Genoa,
a descendant of the Lomellini family.*

From Professor Volpi's Villa Pia, Florence.

*Reproduced in 'Van Dyck' by Emil Schaeffer (Klassiker der Kunst)
p. 480 in the group of 'Pictures by Foreign Hands'.*



FRA VITTORE GHISLANDI (FRA PAOLOTTA)

ITALIAN (BERGAMO): 1655—1743

1027—*PORTRAIT OF A PAINTER*

(Canvas)

Height, $45\frac{1}{4}$ inches; width, 33 inches

1610 00

Warwick House

THREE-QUARTER standing figure of a young man, in full face, the head turned over the left shoulder, the left hand resting in an easy posture on the hip, the right hand holding a brush. He is dressed in a white linen shirt with full sleeves, loose breeches of yellow and a knotted yellow girdle. Over his left shoulder is thrown a mantle of vivid red lined with yellow. In the lower left-hand corner is an unfinished canvas showing the head of a young woman, while on a table in the left-hand background are an apple and a loaf of bread. The background is of a warm brown.

From Professor Volpi's Villa Pia, Florence.

Note: This painting attracted much attention and commendation at the International Exposition of Portraits at Florence in 1911.



CRISTOFANO ALLORI (CRISTOFANO BRONZINO)

ITALIAN (FLORENCE): 1577—1621

1028—*FOOTBALL IN FLORENCE*

(Canvas)

950 00

Height, 45½ inches; width, 33½ inches

Atto Berner Agent

VIEW of the Piazza Santa Croce in Florence, with a game of football, or "Giuoco del Calcio," in progress. In the center of the picture the players, some fifty in number, occupy the center of the Piazza. They are divided into three groups of about ten, with the others disposed in a circle around, and are all dressed in tight-fitting jerkins, knee-breeches and plumed caps. Around them in close ranks sit the spectators, at the back against the walls of Santa Maria del Novella in a grand stand, while on the right-hand side ladies crowd all the windows of the palace facing on the Piazza. In the foreground on the right are cavaliers in exaggeratedly decorative suits of classic armor, in the center are three figures of jesters, while on the left are seen the halberds of the guards who keep the spectators in order.

From the Davanzati Palace, Florence.



PARIS BORDONE

ITALIAN (VENICE): 1500—1570

1029—*LA BELLA*

(Canvas)

2077 C Height, 42½ inches; width, 35¼ inches.

Edo Berner Agent
THAT favorite model of Bordone, "La Bella," of whom this is a portrait, appears in many of his compositions. Here she is seen at three quarters length, seated with her head bent forward, gazing at the spectator with an inscrutable look in her brown eyes. She wears a loose gown of dark flowered silk and a white under-garment, but these have so fallen as to expose her entire bosom. She rests one bare arm on a support on the extreme right of the picture, and her left arm hangs listlessly by her side, the hand holding a spray of flowers which she has evidently taken from the basket on the table on the picture's left. Her abundant red hair, loosely twisted, is intertwined with a string of pearls, a long necklace of which hangs around her neck. The background shows part of a Venetian hallway of marble.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: This picture was painted by Bordone about the year 1535, and came direct to its present owner from an important private collection in Italy.



SCHOOL OF GIOTTO

ALESSANDRO (XIV CENTURY)

1030—*MADONNA AND CHILD*

(Panel)

Kleinberger Galleries

1050
Height, 57 inches; width, 27½ inches

SEATED figure of the Virgin in a blue mantle lined with red. She holds on her left knee, with her left hand, the standing Child Christ, clad in a flowing robe with scalloped border confined by a girdle at the waist, and looks into His face with an artless expression of adoration while she raises her right hand in the act of benediction. Mother and Child have haloes of gilded gesso-work, and above, two angels with haloes, in robes of red and blue, supported by clouds, hold over the Virgin's head a crown of gilded gesso-work. The upper background is of solid gold, with a dado below. In a carved and gilded wood frame with pointed-arch top carved with crockets of scrolled leaves and flanked with pilasters having molded capitals. On the plinth below is painted in gold on a painted ground the inscription, "Ave Maria gracia," flanked by two painted coats-of-arms, one being of the Strozzi family, for whom the picture was painted.

From the Daranzati Palace, Florence.

Sold at the Kleinberger Galleries Sale Jan. 1918, No. 72, as 10

Part of Stefano.





FRANCESCO ALBANI

ITALIAN (BOLOGNA): 1578—1660

1031—BACCHANALIAN SCENE

(Canvas)

Otto Bernier Agassiz

500

Height, 51 $\frac{2}{3}$ inches; width, 41 $\frac{1}{3}$ inches

IN the center of the composition an inebriated Bacchanalian reveller lies upon the ground, his mouth, into which two Cupids are pouring wine from a skin supported between them, being kept open with her finger by a Nymph who, the upper part of her body bared, leans over him as she lies reclining at his side. To the left another Nymph, standing upright, her one loose garment fluttering in the wind, plays a tambourine, while a younger girl at her side endeavors to attract her attention to the Bacchanalian group. On the extreme left a young Satyr, leaning his right elbow upon a wine jar, plays his Pan's pipes. In the background is a well-painted open landscape.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



FRANCESCO ALBANI

ITALIAN (BOLOGNA): 1578—1660

1032—*PASTORAL SCENE*

(Canvas)

See

Height, 51 $\frac{2}{3}$ inches; width, 41 $\frac{1}{3}$ inches

UNDER the shade of a spreading tree on the left a shepherd, clothed in a garment of skins, sits playing upon a tibia or pastoral pipe. Lying at his feet, and listening to him, are two Nymphs, one, with her back to the spectator, being embraced by the right arm of the other, who sits upright, holding out a flower to the musician. In the left-hand corner of the picture are three Amorini, sporting with each other, and some grazing goats. The background is a landscape, with a group of temple-like buildings in the middle distance, and a mountain range on the horizon.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



DOMENICO THEOTOCOPULI (EL GRECO)

(ITALIAN PERIOD)

SPANISH (TOLEDO): 1545?—1614

1033—*THE ADORATION OF THE MAGI*

(Canvas)

N. W. Seaman Agent

Height, 52 $\frac{3}{4}$ inches; length, 38 $\frac{3}{4}$ inches

ON the left, under the eaves of a rude hut erected among the ruins of a classic temple, the Virgin in a blue and red robe sits, holding the nude body of the Infant Christ and bending over Him in an attitude of maternal solicitude. At her back St. Joseph leans forward with his eyes fixed upon the Divine Child. To the right, in front of the Virgin, one of the Magi bends forward in an attitude of almost abased adoration. More to the right are seen the other two Magi and attendants in charge of the travelers' horses and camels.

From Professor Volpi's Villa Pia, Florence.

Note: This picture resembles in general conception and composition one by the same painter which is now in the Imperial Museum in Vienna.

BERNARDO DADDI

ITALIAN (FLORENCE): 1290—1350

1034—TRIPTYCH

(Panel)

7208⁰⁰

Height, 48 inches; length, 54 $\frac{3}{4}$ inches

S. Klenberger Galleries

IN the center the Virgin, seated and dressed in a blue mantle, holds the Infant Christ on her lap. The side wings are occupied by figures of St. Zanobius and St. John the Baptist. The backgrounds are of gold. The triptych is in a contemporary frame of carved and gilded wood.

Note: Owing to its late arrival, it was unfortunately impossible to illustrate this briefly described triptych, painted by Daddi, the ablest of Giotto's pupils. It is one of the most important of the Davanzati primitives.

From the Davanzati Palace, Florence.

PRIMITIVE SCHOOL OF FLORENCE

XIV CENTURY

1035—MADONNA AND CHILD

(Panel)

1050⁰⁰

Height, 41 $\frac{3}{8}$ inches; width, 25 $\frac{1}{2}$ inches

S. M. Novak

THE Virgin holds the Infant Christ, standing, upon her lap and smiles down at Him seraphically as He reaches out His hand to grasp a bird handed to him by one of the four angels who hover around His Mother and Himself. Two of the other Angels hold vases of flowers. Below, kneeling upon a golden pavement richly decorated, are St. John the Baptist and St. Zanobius, the fifth century patron Saint of Florence. The background is gilded.

Framed in a tabernacle decorated with composition bas-reliefs and flanked by spirally fluted columns surmounted by Gothic flèches.

From the Davanzati Palace, Florence.

LUCA SIGNORELLI

ITALIAN (CORTONA): 1441—1523

1036—*INCREDULITY OF ST. THOMAS*

(Panel transferred to canvas)

Height, 57½ inches; width, 53¼ inches

700⁰⁰

G. H. Stetson

THE center of the picture is occupied with the figures of Christ and the doubting Apostle St. Thomas. The Saviour, on the spectator's right, stands with uplifted right hand, His long fair curls falling over His shoulders, while from His body, bared to the waist, have slipped downwards the dark outer robe and the inner tunic of white. With head inclined slightly downward and forward, He seems to invite to the wound in His side the attention of St. Thomas, who, clad in a loose robe of green and red, stands on the left-hand side of the picture, bending forward and touching his Master's wound with hesitating fingers. Around are grouped in various attitudes the Apostles; St. John, with fair curls, on the left; St. Peter, with white beard, in the background. In the lower right-hand corner is seen the kneeling figure of the Donor, or "Comitente," as the Italians call the patron who commissioned the picture. In this case he was Count Tommasi of Cortona and is dressed in a black robe, his face seen in full profile, while his hands are pressed to his bosom in an attitude of adoration. In the extreme background is seen the corniced doorway of a classic building.

From Professor Volpi's Villa Pia, Florence.

Note: This admirable picture is mentioned and described by Signor Girolamo Mancini in his standard "Life of Luca Signorelli" on page 192 of the Carnessechi Edition of 1903. It originally hung in the Duomo of Cortona, but was removed in the seventeenth century to the Villa at Cortona of the donor's descendant, Count Tommasi, whence it came to the present owner.



DOMENICO BECCAFUMI

ITALIAN (SIENA): 1486--1550

1037—*HOLY FAMILY*

(Panel)



Diameter, 64 2/5 inches

THE center of this *tondo* is occupied with the figure of the seated Virgin, in full face with downcast eyes, and an expression of serene humility. She is dressed in a gathered robe of light red and a flowing mantle of light blue, and with her left hand holds in her lap the Infant Christ, who, completely nude, is almost escaping from her arms as He reaches forward to turn the leaves of an open book held up for His inspection by the bearded saint on the spectator's right. On the left St. Joseph, at the Virgin's side, supports the Infant St. John the Baptist, who, also nude, holds in his right hand a cup which he supports on his knee. The background is architectural in character.

The picture, which has for long been reputed by Italian critics to be Beccafumi's masterpiece, is in its original frame of carved and gilded wood, a masterpiece of Barrilli, the most famous of all Sienese sculptors in wood. Around the circumference are disposed, at regular intervals, four circular beaded medallions occupied with heads in high relief. Between these is a broad border enriched with gryphons' bodies ending in bold scrollings of leaves and flowers carved in high relief. There is an inner border of egg and dart molding and an outer one of trefoiled patterning. The four spandrels of rich acanthus-leaf carving, which make a square of this circular frame, were added in the seventeenth century. The entire frame is of wood and gilded.

From the collection of Marquis Spinola, Palazzo Bianco, Genoa.

From Professor Volpi's Villa Pia, Florence.



PRIMITIVE SCHOOL OF SIENA

XIV CENTURY

1038—*TOBIAS AND THE ANGEL*

(Panel)

700 — Height, $65\frac{3}{4}$ inches; width, $29\frac{1}{8}$ inches

THIS primitive rendering of what was, for centuries, to be a favorite pictorial incident, shows the Angel, with widespread decoratively treated wings and gesso-worked halo, clad in a red robe richly brocaded in gold with a patterning of pomegranates and leaves, with tight-fitting sleeves, and a blue mantle knotted across his breast, holding by his right hand the boyish Tobias, who, bareheaded, is clothed in a full-skirted tunic of light green, with hose, and a cape buttoned at the neck. In his right hand he holds the symbolic fish of the legend. Below, on the left, are the figures of the donor kneeling, of his wife, holding up their child, and of a female relative. The panel is round-arched, terminating in a pointed gable enclosed by a crocketed molding, with its tympanum occupied by a circular medallion painting of God the Father holding up His right hand in benediction and clasping in His left an open book, the pages of which are inscribed with the sacred Alpha and Omega. The plinth below is painted with a decorated band of scrolled floral and foliage design.

From the Davanzati Palace, Florence.



PRIMITIVE SCHOOL OF FLORENCE

EARLY XIV CENTURY

1039—*CHANCEL CROSS*

(Wood)

950⁰⁰

Height, $76\frac{3}{4}$ inches; width, $66\frac{1}{8}$ inches

Mrs. L. E. Lee

FLORIATED cross of wood, with molded border and four quatrefoiled arms, the points terminating in wooden roundels. In the center of the cross is painted a crucifix; the crucified Christ, with dotted halo, His head with its crown of thorns and long curls of hair, hanging forward over His right shoulder. Blood spurts from the wound in His side and drips from His nailed hands and feet. The pointed quatrefoiled medallions on either side are occupied with half-length figures of the Virgin, with blue mantle and stretched out hands, and St. John dressed in a loose linen robe. The quatrefoiled base is occupied by a half-length figure of St. Mary Magdalene, with long curling fair hair and upraised hands. The ground behind the cross and the figures of the saints is of gold worked in a dotted and incised pattern.

From the Davanzati Palace, Florence.



PRIMITIVE SCHOOL OF TUSCANY

EARLY XV CENTURY

1040—*SAINT PAUL*

(Panel)

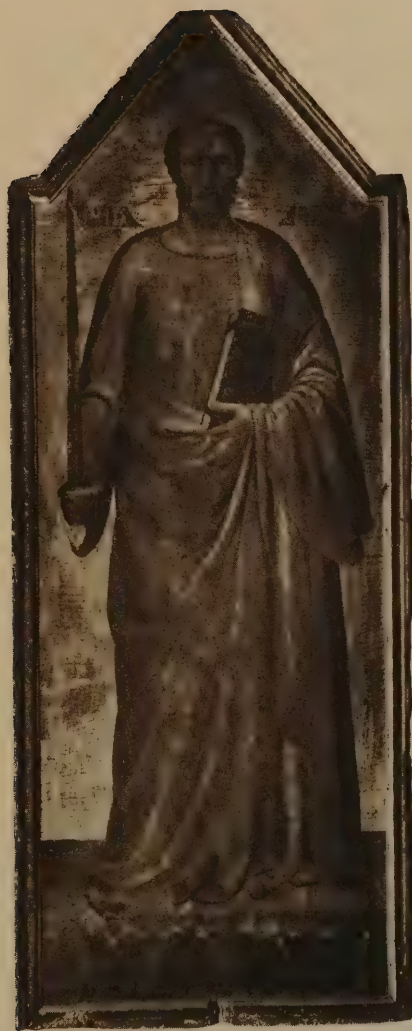
1050

Height, $92\frac{1}{8}$ inches; width, 35 inches

Q. - S. - S. - S. - S.
FULL-LENGTH figure, life size, of Saint Paul, in flowing robes of light red with a green tunic. He is shown in full face, as a man of middle age partially bald, with curling hair, slight beard and mustache. In his right hand he holds a drawn sword, and in his left a book with metal clasps. On the front of the plinth on which he stands are painted small figures, dressed in long robes of worshippers kneeling in adoration. The panel is pointed, with a pointed tablet at the apex inscribed "S," while below is a horizontal label in two divisions inscribed "P A V" and "L V S". The background is of solid gold.

In original molded wood frame.

From the Davanzati Palace, Florence.



SPINELLO ARETINO

ITALIAN (AREZZO): 1332—1410

1041—*SAINT ANTHONY*

(Panel)

6100

Height, $90\frac{1}{2}$ inches; width, $35\frac{7}{8}$ inches

R. S. School of Verrocchio

LIFE-SIZED figure of St. Anthony, seen in full face as an old man with long curling gray beard, dressed in a loosely fitting robe of grayish white with black shoulder mantle and black cassock beneath. Around his head is a gilded halo of gesso-work. He is shown sitting, holding in his right hand his pastoral staff, with dragon-headed crook, while his left rests upon a closed book supported on his left knee. Above him two winged angels with gold haloes hold out a richly brocaded curtain which forms a background to the Saint. His feet rest upon an octagonal base with plinth painted in a Greek key-pattern. Below this is the inscription in Lombardic characters, "S. ANTOGNIUS. ABBAS", while on either side are the miniature kneeling figures of the Donor and his wife, the former on the left in a loose robe, the latter on the right with her fair hair braided and her pet dog at her side. The panel has a pointed-arch top with pointed gable above, in the tympanum of which is a trefoiled medallion painting of Christ. The outer frame is of carved molded and gilded wood, the upper part formed as a trefoiled pointed-arch with interlaced medallions of figures in the spandrels.

From the Davanzati Palace, Florence.



TIZIANO VECELLI (TITIAN)

ITALIAN (VENETIAN): 1477—1576

★ 1042—*PORTRAIT OF A VENETIAN LADY*

(Canvas)

25, 170⁰⁰

Height, 41 inches; width, 32 inches

U. Berner

THE subject is seen in three-quarter length, the face inclined slightly towards the spectator's right. In her hands, raised to the level of her shoulders, she holds a silver repoussé dish heaped with pomegranates and other fruits, similar to that shown in the preceding picture. She wears a voluminous *camicia*, or under-garment, of fine white linen with thrown-back sleeves, confined by a bodice of dark brown laced across the front, a girdle of pink satin around her waist, and a skirt of light tan-colored satin. In her blond hair is twisted a rope of pearls, in her ears are pearl drops and around her neck a pearl necklace, while on her wrists are heavy gold bracelets. The background is entirely occupied by folds of red drapery.

In an old frame of gilt wood.

From Professor Volpi's Villa Pia, Florence.

Note: This and the *Lavinia*, among the most important of Titian's pictures, were painted, between 1545 and 1550, for the dining-room of Cardinal Archinto, Archbishop of Milan. For this Cardinal, Titian also painted two portraits, both of which are in America, one in the Altman Collection at the New York Metropolitan Museum of Art, the other in the collection of Mr. J. G. Johnson in Philadelphia. The portraits of the Cardinal and the two paintings now under consideration were left by the Cardinal on his death to his estate, and by his descendants were kept and carefully concealed, no one knowing of their existence until the family decided to sell them privately, and one at a time.

Titian painted two other portraits of *Lavinia*, one, as a *Salomé*, being now in the Museum in Berlin. The other model was not elsewhere painted by Titian, though it is noteworthy that the unknown lady bears a dish of fruits almost exactly similar to that shown in the portrait of *Lavinia*.

It remains to be said that these two paintings have received the unqualified and independent endorsement, as being original works by the master, of such acknowledged experts and critics as Mr. F. Mason Perkins, Mr. Herbert P. Horne and Mr. Charles Loeser. Thus Mr. Mason Perkins writes: "I consider the two canvases representing half-figures of women bearing plates of fruit to be original paintings, in excellent condition, by Titian." Charles Loeser writes: "I know well two Titians, half-length female portraits bearing salvers of fruit, admirable examples in the Master's own hand and in fine preservation," and Professor Luigi Cavenaghi, of the Brera Museum, gives it as his opinion that "these pictures are undoubtedly originals by Titian, while the *Lavinia* is the first representation of this subject painted by the Master."



TIZIANO VECELLI (TITIAN)

ITALIAN (VENETIAN): 1477—1576

★1043—*LAVINIA, DAUGHTER OF TITIAN*

(Canvas)

25, 500" Height, $42\frac{3}{4}$ inches; width, $34\frac{1}{4}$ inches

THE daughter of the artist is seen, at three-quarter length and in side view, holding aloft, with both arms, the right hand being gracefully extended, a repoussé silver dish heaped with pomegranates and other fruits. Her robe, with a tight-fitting bodice and a plaited skirt, is of dark brown velvet striped in a lighter tone of the same color, and around the waist is a gold and jeweled girdle. From her shoulders fall folds of a cambric undergarment, the frilled edge of which shows above the back of the bodice. Thrown over the shoulders, also, is a diaphanous veil of white. Her fair hair, brushed back from the forehead, is confined by a jeweled head-dress, from her ears hang large pearl drops, and her wrists are encircled with bracelets of gold and precious stones. Two-thirds of the background is occupied with a rich maroon-colored curtain, while through an open window to the left is seen a wide-spreading landscape, with hills and a blue sky.

Contemporary frame of carved and gilt wood.

From Professor Volpi's Villa Pia, Florence.



HOUSEHOLD LINEN, TABLECLOTHS, SHEETS AND TOWELS OF AN ITALIAN RENAISSANCE PALACE

Linen sheets and tablecloths, pillow cases and towels, which Professor Volpi laboriously gathered together in order to complete his reproduction, in the Davanzati Palace, of an Italian home of the sixteenth century, make an impressive showing. It was in Italy that the graces and luxuries of every-day life were first developed and from her that the rest of Europe borrowed the use, not only of such minor essentials as the table fork, but of linen bed sheets, tablecloths and towels.

It was in accordance with Cinquecento Italian determination that art should enter even into the most insignificant details of common life, that we find this ordinary napery made beautiful by the deft introduction therein of fine laces, cunning drawn-work, or even of a woven ornamentation. Nor should it be forgotten that we owe their preservation to the present day mainly to the integrity and fidelity with which the linen itself was woven.

H. T.

SEVENTH AND LAST AFTERNOON'S SALE

TUESDAY, NOVEMBER 28, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1044 to 1215, inclusive

DAVANZATI PALACE: LINENS

1044—SIXTEENTH CENTURY VENETIAN NIGHT-BAG *Mrs. M. L. Lewis*

13⁰⁰ Rectangular shape. Covered in fine white linen decorated in drawn work with a design of fantastic animals.

Length, 1 foot 6 inches; width, 1 foot 2 inches.

1045—TWO SIXTEENTH CENTURY ITALIAN CUSHIONS *E. Hudson*

250⁰⁰ Rectangular shape. Covered in a fine white linen, embroidered, in red silk and gold thread, with a floral design.

Length, 1 foot 9 inches; width, 1 foot 3 inches.

1046—THREE SIXTEENTH CENTURY ITALIAN CUSHIONS *Miss R. H. Lorenz Agnew*

210⁰⁰ Rectangular shape. Covered in fine white linen, embroidered, in green and red silk and gold thread, with a floral design.

Length, 1 foot 6 inches; width, 1 foot 2 inches.

1047—FIFTEENTH CENTURY UMBRIAN SMALL TABLECLOTH *Nicholas Martini*

100⁰⁰ Rectangular shape. Of fine white linen, with a deep border embroidered in red silk and a fringe of gold thread.

Length, 2 feet 11 inches; width, 2 feet 8 inches.

Mrs. Putnam Lee

1048—SIXTEENTH CENTURY ITALIAN HAND-TOWEL

38⁰⁰ Rectangular shape. Of linen, bordered at the ends with Modano point and fringed.

Length, 3 feet 5 inches; width, 2 feet 5 inches.

Mrs. L. P. Myers

1049—SIXTEENTH CENTURY ITALIAN HAND-TOWEL

35⁰⁰ Rectangular shape. Of linen, bordered at the ends with Modano point and fringed.

Length, 3 feet 7 inches; width, 2 feet 5½ inches.

Mrs. J. F. McKernon

1050—SEVENTEENTH CENTURY ITALIAN SMALL TABLECLOTH

25⁰⁰ Rectangular shape. Of fine white linen, with border and fringe.

Length, 2 feet 9 inches; width, 2 feet 6 inches.

Mrs. L. P. Myers

1051—SEVENTEENTH CENTURY ITALIAN SMALL TABLECLOTH

25⁰⁰ Rectangular shape. Of fine white linen, with border and fringe.

Length, 3 feet 3 inches; width, 2 feet 2 inches.

Miss L. Deville

1052—SIXTEENTH CENTURY ITALIAN TABLECLOTH

15⁰⁰ Rectangular shape. Of fine white linen, with border.

Length, 3 feet 5 inches; width, 2 feet 1 inch.

Mrs. J. F. McKernon

1053—SEVENTEENTH CENTURY ITALIAN LACE FLOUNCE

32⁰⁰ Flounce of Milan point lace in a design of leaves and flowers.

Length, 2 feet 11 inches; width, 2 feet 8 inches.

Miss R. B. Lorenz Agass

1054—SEVENTEENTH CENTURY ITALIAN PILLOW

55⁰⁰ Rectangular shape. Of fine white linen, with a bordering of Venetian point lace of geometrical design.

Length, 3 feet; width, 1 foot 3 inches.

1055—SEVENTEENTH CENTURY ITALIAN TABLECLOTH

45⁰⁰ Rectangular shape. Of fine white linen, with border and thread fringe.

Nicholas Martin

Length, 3 feet 1½ inches; width, 2 feet 1½ inches.

Mrs. G. M. MacNeill

1056—SIXTEENTH CENTURY ITALIAN LINEN TABLECLOTH

47⁰⁰ Rectangular shape. Of fine white linen, bordered at the ends with Modano point lace and fringed.

Length, 4 feet 1 inch; width, 2 feet 3 inches.

Mrs. R. H. Loring Adams

1057—SIXTEENTH CENTURY ITALIAN TABLECLOTH

190⁰⁰ Rectangular shape. Of white linen, with deep border of drawn work in a small design.

Length, 4 feet 5 inches; width, 2 feet 11 inches.

Mrs. L. Loring

1058—SIXTEENTH CENTURY ITALIAN TABLECLOTH

20⁰⁰ Rectangular shape. Of fine white linen, with insertion and bordered with lace.

Length, 4 feet 11 inches; width, 2 feet 6 inches.

Mrs. L. Loring

1059—FIFTEENTH CENTURY ITALIAN TABLECLOTH

60⁰⁰ Rectangular shape. Of fine white linen, with a bordering of Modano point lace.

Length, 4 feet 8 inches; width, 2 feet 5 inches.

Nicholas Martini

1060—SIXTEENTH CENTURY ITALIAN HAND-TOWEL

25⁰⁰ Rectangular shape. Of white linen, with insertion and a small fringe.

Length, 4 feet 5½ inches; width, 2 feet 1½ inches.

Mrs. R. H. Loring Adams

1061—FIFTEENTH CENTURY UMBRIAN HAND-TOWEL

47⁰⁰ Rectangular shape. Of white linen, with border woven in blue.

Length, 4 feet 9 inches; width, 1 foot 6 inches.

Mr. H. Loring

1062—FIFTEENTH CENTURY UMBRIAN HAND-TOWEL

40⁰⁰ Rectangular shape. Of white linen, with border woven in blue with a design of fantastic animals.

Length, 4 feet 9 inches; width, 1 foot 7 inches.

N. Martin

1063—SEVENTEENTH CENTURY ITALIAN TABLECLOTH

27⁰⁰ Rectangular shape. Of fine white linen, with a cut-work border and lace fringe.

Length, 5 feet 1 inch; width, 3 feet 11 inches.

Miss L. P. Myers

1064—SEVENTEENTH CENTURY ITALIAN TABLECLOTH

45⁰⁰ Rectangular shape. Of fine white linen, with a border of cut work.

Length, 5 feet 1 inch; width, 3 feet 11 inches.

T. R. Thomas

1065—SIXTEENTH CENTURY ITALIAN LINEN TABLECLOTH

120⁰⁰ Rectangular shape. Of fine white linen, bordered at the ends with Modano point lace and fringed.

Length, 5 feet 3 inches; width, 3 feet 11½ inches.

N. Martin

1066—SIXTEENTH CENTURY ITALIAN HAND-TOWEL

60⁰⁰ Rectangular shape. Of fine linen, with lace borders.

Length, 5 feet 6½ inches; width, 2 feet 8¼ inches.

Miss L. Scoville

1067—FIFTEENTH CENTURY UMBRIAN TABLECLOTH

65⁰⁰ Rectangular shape. Of white linen, with border, woven in blue with a design of fantastic animals.

Length, 5 feet 9 inches; width, 1 foot 9 inches.

Nicholas Martin

1068—SIXTEENTH CENTURY ITALIAN TABLECLOTH

20⁰⁰ Rectangular shape. Of white linen, bordered at the ends with Modano point lace and a small fringe.

Length, 5 feet 8⅞ inches; width, 3 feet 11½ inches.

W. W. Seaman Agent

1069—SIXTEENTH CENTURY ITALIAN TABLECLOTH

55⁰⁰ Rectangular shape. Of fine white linen, bordered at the ends with a deep band of Modano point in a design of animals and with a narrow fringe.

Length, 5 feet 9¾ inches; width, 3 feet 11½ inches.

1070—SIXTEENTH CENTURY VENETIAN LACE TABLE COVER

Mrs R. H. Lorenz Agens

870" Rectangular shape. Of Venetian point lace, in a design of small squares filled with attending designs and with a deep border and fringe.

Length, 5 feet $11\frac{1}{4}$ inches; width, 4 feet $2\frac{1}{2}$ inches.

1071—TWENTY-SEVEN EIGHTEENTH CENTURY ITALIAN HAND-TOWELS

White Berolshemer

425" Rectangular shape. Of white linen, bordered with lace and fringe.

Various sizes.

1072—SIXTEENTH CENTURY VENETIAN LADY'S SMOCK

B. Burton

88" Under-garment of fine white linen, hemstitched around the neck and on the shoulder, with bands of varicolored crocheted lace finishing off the sleeves.

1073—SIXTEENTH CENTURY ITALIAN LADY'S SMOCK

Nicholas Martin

58" Under-garment of fine linen, with lace and hemstitching around the neck.

1074—SIXTEENTH CENTURY VENETIAN'S LADY'S SMOCK

65" Under-garment of fine white linen, embroidered around the neck.

1075—FIFTEENTH CENTURY UMBRIAN LINEN STRIP

Mrs E. M. Berolshemer

58" Rectangular shape. Of white linen with a woven border of blue design of figures of animals and Gothic letters.

Length, 6 feet 2 inches; width, 1 foot 7 inches.

1076—FIFTEENTH CENTURY UMBRIAN TABLECLOTH

Mrs R. H. Lorenz Agens

75" Rectangular shape. Of white linen with border, woven in blue with a design of fantastic animals.

Length, 6 feet 2 inches; width, 1 foot 9 inches.

Miss M. League

1077—FIFTEENTH CENTURY UMBRIAN HAND-TOWEL

25⁰⁰ Rectangular shape. Of white linen, with border woven in blue with a design of fantastic animals.

Length, 6 feet 2 inches; width, 2 feet.

A. Ruder Agent

1078—FIFTEENTH CENTURY UMBRIAN SMALL TABLECLOTH

75⁰⁰ Rectangular shape. Of fine white linen, with border woven in blue in a design of fantastic animals.

Length, 6 feet 6 inches; width, 2 feet.

Philip Sanner

1079—SEVENTEENTH CENTURY ITALIAN HAND-TOWEL

25⁰⁰ Rectangular shape, bordered with Modano point lace.

Length, 6 feet 6¾ inches; width, 2 feet 4¼ inches.

Miss R. B. Lorenz Agent

1080—SEVENTEENTH CENTURY ITALIAN TABLECLOTH

70⁰⁰ Rectangular shape. Of fine linen, with borders of a foliage design in Modano point.

Length, 6 feet 6¾ inches; width, 2 feet 4¼ inches.

Nicholas Martin

1081—SEVENTEENTH CENTURY ITALIAN TABLECLOTH

45⁰⁰ Rectangular shape. Of fine linen, bordered with Modano point lace and fringed.

Length, 6 feet 6¾ inches; width, 3 feet 3½ inches.

Mrs. G. M. MacNeill

1082—SEVENTEENTH CENTURY ITALIAN TABLECLOTH

65⁰⁰ Rectangular shape. Of fine linen, bordered with Modano point lace and fringed.

Length, 6 feet 6¾ inches; width, 3 feet 3½ inches.

Miss R. B. Lorenz Agent

1083—SIXTEENTH CENTURY ITALIAN LINEN SHEET

105⁰⁰ Rectangular shape. Of linen, with lace border and fringe at one end.

Length, 6 feet 11 inches; width, 5 feet 1 inch.

1084—SIXTEENTH CENTURY VENETIAN LACE TABLE COVER

200⁰⁰ Rectangular shape. Of Venetian point lace, in a design of small squares of alternating designs. Finished with a fringe.

Length, 6 feet 3 inches; width, 5 feet $7\frac{3}{4}$ inches.

1085—FIFTEENTH CENTURY UMBRIAN HAND-TOWEL

475⁰⁰ Rectangular shape. Of white linen, with a border, woven in blue in a design of figures of animals.

Length, 7 feet $4\frac{3}{4}$ inches; width, 2 feet $3\frac{1}{2}$ inches.

1086—SIXTEENTH CENTURY ITALIAN ALTAR CLOTH

50⁰⁰ Rectangular shape. Of white linen, with insertion and a thread fringe.

Length, 7 feet $2\frac{1}{2}$ inches; width, 2 feet $8\frac{1}{2}$ inches.

1087—SIXTEENTH CENTURY ITALIAN TABLECLOTH

70⁰⁰ Rectangular shape. Of fine white linen, with insertion and fringe.

Length, 7 feet 2 inches; width, 2 feet 11 inches.

1088—SIXTEENTH CENTURY VENETIAN TABLECLOTH

110⁰⁰ Rectangular shape. Of fine white linen, with narrow border and six rows of Gothic stitch in a "fogliamo" patterning with figures of animals worked in red silk.

Length, 7 feet $\frac{3}{4}$ inch; width, 3 feet $3\frac{1}{2}$ inches.

1089—FIFTEENTH CENTURY UMBRIAN TABLECLOTH

55⁰⁰ Rectangular shape. Of fine white linen, with a border woven in blue in a design of fantastic animals and geometrical patterning.

Length, 7 feet 8 inches; width, 3 feet 7 inches.

1090—SIXTEENTH CENTURY ITALIAN SILK COVERLET

Bed coverlet of yellow silk woven with a foliage design in red.

Length, 7 feet $10\frac{1}{2}$ inches; width, 3 feet $7\frac{1}{2}$ inches.

J. Kerr Johns

1091—SIXTEENTH CENTURY ITALIAN LINEN SHEET

105⁰⁰ Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 7 feet 10½ inches; width, 5 feet 3¾ inches.

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1092—SIXTEENTH CENTURY ITALIAN LINEN SHEET

120⁰⁰ Rectangular shape. Of white linen, bordered with Modano point lace and fringe.

Length, 7 feet 9 inches; width, 5 feet 8 inches.

Mrs M. E. Moran

1093—FIFTEENTH CENTURY UMBRIAN TABLECLOTH

55⁰⁰ Rectangular shape. Of white linen, with border, woven in blue, with a design of fantastic animals.

Length, 8 feet 6 inches; width, 2 feet 8 inches.

J. H. Johns

1094—FIFTEENTH CENTURY UMBRIAN TABLECLOTH

55⁰⁰ Rectangular shape. Of fine white linen, with border, woven in blue, with a design of animals and geometrical patternings.

Length, 8 feet 7 inches; width, 2 feet 5 inches.

Mrs R. H. Lorenz

1095—SIXTEENTH CENTURY ITALIAN LINEN SHEET

90⁰⁰ Rectangular shape. Of white linen, with insertion.

Length, 8 feet 7 inches; width, 6 feet 8 inches.

J. H. Johns

1096—SIXTEENTH CENTURY ITALIAN LINEN SHEET

170⁰⁰ Rectangular shape. Of fine white linen, with border of insertion.

Length, 8 feet 2¼ inches; width, 7 feet 2½ inches.

Mrs R. H. Lorenz

1097—SIXTEENTH CENTURY ITALIAN LINEN SHEET

140⁰⁰ Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 9 feet 10 inches; width, 6 feet 8¾ inches.

1098—SIXTEENTH CENTURY ITALIAN LINEN SHEET *J. H. Jones*

60⁰⁰—Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 9 feet 10 inches; width, 6 feet 8 $\frac{3}{4}$ inches.

1099—SIXTEENTH CENTURY ITALIAN LINEN SHEET *Mrs. Putnam Lee*

110⁰⁰—Rectangular shape. Of fine white linen, with a border embroidered in yellow silk and a yellow and white fringe.

Length, 9 feet 3 $\frac{3}{4}$ inches; width, 6 feet 11 $\frac{1}{2}$ inches.

1100—SIXTEENTH CENTURY ITALIAN LINEN SHEET *Duplicate*

Rectangular shape. Of white linen, with insertion.

Length, 9 feet 2 inches; width, 6 feet 10 inches.

1101—SIXTEENTH CENTURY ITALIAN LINEN SHEET *A. Ruders Agens*

210⁰⁰—Rectangular shape. Of fine white linen, with a fringe and border embroidered in a cross-stitch patterning in blue silk.

Length, 9 feet 2 $\frac{1}{4}$ inches; width, 7 feet 4 $\frac{1}{2}$ inches.

1102—SIXTEENTH CENTURY ITALIAN LINEN SHEET *N. H. Johnson*

120⁰⁰—Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 9 feet 6 inches; width, 7 feet 4 $\frac{1}{2}$ inches.

1103—SIXTEENTH CENTURY ITALIAN LINEN SHEET *J. H. Jones*

185⁰⁰—Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 9 feet 6 inches; width, 7 feet 6 $\frac{1}{2}$ inches.

1104—SIXTEENTH CENTURY SICILIAN ALTAR CLOTH *N. H. Johnson*

110⁰⁰—Rectangular shape. Of fine white linen, with borders embroidered in a foliage design, in red.

Length, 10 feet 2 inches; width, 2 feet 6 inches.

Nicholas Martin

1105—SIXTEENTH CENTURY ITALIAN LINEN SHEET

95⁰⁰— Rectangular shape. Of fine white linen, with a border embroidered in blue silk and a white and blue fringe.

Length, 10 feet 2 inches; width, 6 feet $6\frac{3}{4}$ inches.

J. H. Johns

1106—SIXTEENTH CENTURY ITALIAN LINEN SHEET

100⁰⁰— Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 10 feet 2 inches; width, 6 feet $6\frac{3}{4}$ inches.

Miss L. P. Myers

1107—SIXTEENTH CENTURY ITALIAN LINEN SHEET

66⁰⁰— Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 10 feet $9\frac{1}{2}$ inches; width, 7 feet $4\frac{1}{2}$ inches.

Miss R. B. Lorenz Agens

1108—SIXTEENTH CENTURY ITALIAN LINEN SHEET

100⁰⁰— Rectangular shape. Of fine linen, surrounded on all sides with a band of openwork.

Length, 10 feet 2 inches; width, 7 feet $4\frac{1}{2}$ inches.

Miss C. M. MacNeill

1109—SIXTEENTH CENTURY ITALIAN LINEN SHEET

85⁰⁰— Rectangular shape. Of fine linen, with insertion of bands of Modano point and fringe at the ends.

Length, 10 feet; width, 7 feet.

R. B. Johnson

1111—SIXTEENTH CENTURY ITALIAN LINEN SHEET

80⁰⁰— Rectangular shape. Of fine white linen, with a border embroidered in a cross-stitch with white and yellow silk.

Length, 10 feet 2 inches; width, 6 feet $6\frac{3}{4}$ inches.

1112—SIXTEENTH CENTURY ITALIAN LINEN SHEET *J. H. Branch*

Rectangular shape. Of fine white linen, with fringe and insertion border.

6 0 00
Length, 11 feet 11½ inches; width, 7 feet 9¾ inches.

1113—SIXTEENTH CENTURY ITALIAN LINEN SHEET *Mrs. E. B. Longfellow*

Rectangular shape. Of white linen, with insertion.

1 1 0 00
Length, 12 feet 1 inch; width, 7 feet.

1114—SIXTEENTH CENTURY ITALIAN LINEN SHEET *J. H. Branch*

Rectangular shape. Of white linen, with insertion.

4 2 00
Length, 12 feet 1 inch; width, 7 feet.

1115—FIFTEENTH CENTURY UMBRIAN TABLECLOTH *Mrs. W. E. Moran*

Rectangular shape. Of fine white linen, with borders woven in a design of animals and plants.

8 0 00
Length, 15 feet; width, 3 feet.

CURIOS

1115A—TWO EIGHTEENTH CENTURY ITALIAN DICE *Mrs. W. E. Moran*

5 0 00
Of ivory. Cube-shaped, with rounded corners forming circular faces.

1116—SEVENTEENTH CENTURY ITALIAN IVORY NEEDLE-CASE *A. Rudert Agent*

7 0 00
Cylindrical shape. Carved in a diapered pattern of lozenges containing human heads carved in low relief. The screw top is of acanthus-leaf design.

1117—SEVENTEENTH CENTURY ITALIAN TOILET COMPANION

2 5 00
Ivory pocket knife-shaped case, the sides carved in a pattern of circles, with hinged toilet implements of ivory.

G. Burton

1118—SIXTEENTH CENTURY ITALIAN TOILET POWDER-BOX

17⁰⁰ Cylindrical form, with removable lid. Of wood, with molded rim to lid and base. The body covered with leather painted, on a dark blue ground in gold, with a pattern of geometrical interlacements. Rim and lid gilded over a red ground.

Height, 5 inches.

M. H. Johnson

1119—SIXTEENTH CENTURY ITALIAN SCISSORS

7⁵⁰ Small scissors, with pivoted blades and scrolled handles. Engraved and gilded blades.

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1120—SEVENTEENTH CENTURY ITALIAN SCISSORS

7⁵⁰ Small steel blades, engraved in a pattern of floral scrollings and figures of saints and gilded.

Length, 4½ inches.

L. Reekendorfer

1121—SIXTEENTH CENTURY VENETIAN LADY'S SCISSORS

17⁵⁰ Small scissors, with pivoted blades, engraved in a scroll design and gilt. In carrying case of papier-maché wound with gold thread and green silk. Silken tassels.

M. H. Seaman

1122—SIXTEENTH CENTURY ITALIAN JEWEL BOX

35⁰⁰ Of wood. Circular form, with removable lid. Decorated as to the body and lid with flutings and moldings and with turned finial.

Diameter, 5 inches; height, 4¾ inches.

" " " "

1123—SIXTEENTH CENTURY ITALIAN JEWEL BOX

115⁰⁰ Of wood. Circular form, with removable lid. Decorated as to the body and lid with flutings and moldings and with turned finial. Completely gilded.

Diameter, 4½ inches; height, 4 inches.

A. Anders Agens

1124—FOURTEENTH CENTURY ITALIAN IVORY COMB

105⁰⁰ Rectangular shape, with long, fine teeth. The back is carved in low relief, on one side, with a subject of two knights and a lady in fourteenth century costume dancing to the music of two players; on the other side, with a sporting subject of dogs chasing a stag flanked by an archer and a huntsman blowing a horn.

Length, 5 inches.

Mrs. D. F. McKernon

1125—SEVENTEENTH CENTURY ITALIAN LADY'S BAG

25⁰⁰ Oval-shaped, of red silk and embroidered in silver, with bellow sides, tassels and cord. In front and back are attached two plaques enameled in colors on copper with religious subjects. One of St. Elizabeth, wearing a crown and ermine robe, the other of St. Mary Magdalene with the vase of precious ointment.

Mrs. Morris

1126—SIXTEENTH CENTURY ITALIAN LADY'S CAP

27⁰⁰ Hood form. Of fine white linen, embroidered in gold with silver bugles in a design of scrolls and birds, and fringed in red and gold.

J. H. Johnson

1127—SIXTEENTH CENTURY ITALIAN LADY'S CAP

15⁰⁰ Hood form, with detached ear lappets. Of yellow silk, interwoven with silver thread, and with neck-fall of blue and red silk.

Mrs. Morris

1128—PAIR OF SIXTEENTH CENTURY ITALIAN LADY'S SLIPPERS

5⁰⁰ Of white kind, with embroidery in a design of scrolls of black braid couched with yellow silk. Pointed toes and no heels.

J. H. Johnson

1129—SIXTEENTH CENTURY ITALIAN PINCUSHION

10⁰⁰ Square shape. Covered in red silk, embroidered on one side with a heraldic eagle, on the other with a peacock within a scrolled border. At the angles are silk tassels.

J. H. Bruce

1130—SIXTEENTH CENTURY ITALIAN PINCUSHION

7⁵⁰ Circular shape, with open center. Covered in red velvet bordered with gold braid.

L. Reckendorfer

1131—EIGHTEENTH CENTURY ITALIAN KNITTING NEEDLE-CASE

7⁵⁰ Cylindrical shape. Of boxwood, turned and carved with human head.

Length, $6\frac{3}{4}$ inches.

N. B. Johnson

1131A—SEVENTEENTH CENTURY ITALIAN SILK-WINDER

15⁰⁰ Square frame of turned cherry-wood, spindles inlaid with ivory, and on turned cushion feet. The winder is an upright turned spindle with crescent-shaped termination.

Height, $7\frac{1}{2}$ inches.

Width of stand, 10 inches.

J. L. Reese

1132—PAIR OF SIXTEENTH CENTURY ITALIAN LADY'S MITTEN-CUFFS

10⁰⁰ Of red velvet, embroidered in gold and lined with silk. Long cuffs, with pointed lappets which cover the backs of the hands.

Length, $10\frac{1}{2}$ inches.

D. H. Bailey

1133—LATE SIXTEENTH CENTURY ITALIAN DOG-COLLAR

7⁵⁰ Large collar of red velvet, with stamped brass mounts and decorations, a gilded iron buckle and a brass bell.

N. B. Johnson

1134—SIXTEENTH CENTURY ITALIAN PULPIT HOUR-GLASS

47⁵⁰ Cylindrical case of pierced brass, engraved at either end with the sacred monogram "I.H.S."

Height, $3\frac{1}{2}$ inches.

H W H

1135—SIXTEENTH CENTURY ITALIAN HOUR-GLASS

52⁵⁰ Of ebony and ivory turned, with five double baluster-shaped spindles of ebony separated by five turned finials of ivory.

Height, 4 inches.

1136—SIXTEENTH CENTURY ITALIAN IVORY HOUR-GLASS

3200

Of turned ivory, with four baluster-shaped columns.

Height, $4\frac{3}{8}$ inches.

1137—SIXTEENTH CENTURY ITALIAN HOUR-GLASS

1700

Of pearwood turned, with five double baluster-shaped spindles.

1138—FIFTEENTH CENTURY ITALIAN "DEVOTIONAL"

1700

Circular shape, with glass braid. Two disks of vellum, glazed, bound with gold and silver braid and painted, on one side with the Madonna and Child in a garden, on the other with the Angel leading Tobias.

1139—SIXTEENTH CENTURY FLEMISH BOOK OF HOURS

4000

HORAE Beatae Mariae Virginis ad usum Romanum calendario. MANUSCRIPT ON CHOICE VELLUM. *Written in elegant Gothic characters, executed in Flanders at the end of the 15th Century.* 166 leaves (332 pages). ORNAMENTED WITH FIVE FULL-PAGE MINIATURES, *surrounded by elegant floral borders, three small ones, twelve other final borders and semi-borders, twelve large illuminated initials; and numerous smaller ones.* 16mo, vellum. Some leaves missing.

Height, $3\frac{1}{2}$ inches; width, $2\frac{1}{2}$ inches.

Note: A charming little manuscript. The full-page miniatures, although very slightly rubbed, show the work of a good Flemish artist. They represent: 1, The Nativity; 2, The Adoration of the Three Wise Kings; 3, The Flight into Egypt; 4, The Penance of David; 5, A Funeral. Manuscript Hours of such a small size as this are of rare occurrence.

1140—SIXTEENTH CENTURY ITALIAN SEAL

700

Of wrought iron, in the form of a cylinder, intaglio-sunk at one end with the coat-of-arms of the Davanzati family.

Length, 3 inches.

1141—SIXTEENTH CENTURY ITALIAN SEAL

500

Of wrought iron, in the form of a cylinder intaglio-sunk at one end with a seal of the coat-of-arms of the Medici family.

Length, $3\frac{1}{2}$ inches.

J. H. Johnson

1142—SIXTEENTH CENTURY ITALIAN SEAL

7⁵⁰—Of wrought iron, in the form of an octagonal cylinder intaglio-sunk at both ends with seals. One end hinged as a lid and interior hollow to carry sealing wax.

Length, 3½ inches.

N. N. Seaman Acut

1143—SIXTEENTH CENTURY ITALIAN IRON SEAL

15⁰⁰—Of wrought iron, in the form of a small cylinder intaglio-sunk at one end with a circular seal of the arms of the Medici family. Small iron chain attachment to the girdle.

Length, 3 inches.

N. H. Johnson

1144—FIFTEENTH CENTURY FLORENTINE MONASTERY SEAL

26⁰⁰—Of wood. Dumbbell-shaped with flat ends, intaglio-carved at one end with a lily, the arms of the city of Florence, and the initials T.B., at the other end with a coat-of-arms surrounded by the inscription, in Roman letters, "Sanctus Benedictus."

C. K. Schreier

1145—COLLECTION OF OLD ITALIAN COINS

Collection of thirty-six coins, of which ten are of gold, the remainder of silver. All Italian of various dates.

1146—SIXTEENTH CENTURY FRENCH SALT CELLAR

Hexagonal shape, of metal. The sides are paneled with painted enamel plaques in designs of figures surrounded by festoons of leaves

Height, 2¾ inches; diameter, 2¾ inches.

J. H. Johnson

1147—SIXTEENTH CENTURY ITALIAN FOLDING FORK-CASE

6⁰⁰—Two-pronged fork of wrought iron, with folding handle damascened in gold. In wooden carrying case covered with leather.

E. E. Minter

1148—SIXTEENTH CENTURY ITALIAN KNIFE AND FORK

22⁵⁰—Knife with steel blade, fork with two tines. Handles of clear amber carved in a scrolled design and mounted in silver.

1149—SEVENTEENTH CENTURY FLEMISH MARRIAGE KNIFE AND
FORK

48⁰⁰ Knife with steel blade, fork with three tines. Handles of brass,
with decoration in low relief of young couple embracing.

1150—TWO SEVENTEENTH CENTURY ITALIAN FORKS

18⁰⁰ One with three tines and brass handle; one with four tines
and spirally turned wooden handle.

Length, 5½ inches.

1151—THREE SEVENTEENTH CENTURY ITALIAN FORKS

12⁰⁰ One with three tines and wooden handle piqué with brass, one
with three tines and wrought brass handle, and one with four
tines and handle of wrought iron.

Length, 6 inches.

1152—THREE SEVENTEENTH CENTURY ITALIAN SPOONS

47⁰⁰ Of wrought iron, with egg-shaped bowls and straight handles.

Length, 6½ inches.

1153—SEVENTEENTH CENTURY ITALIAN TRAVELING TABLE SET

17⁰⁰ Shaped case, with hinged lid covered in gold-tooled leather.
Containing knife with steel blade, fork with three steel tines,
and spoon with silver bowl. All have silver handles repoussé in
a design of figures and scrolls and parcel-gilt.

Length of case, 8½ inches.

1154—SIXTEENTH CENTURY ITALIAN TABLE KNIFE

6⁰⁰ Blade of steel. Pistol-butt shaped handle of wrought iron
damascened in a scrolled pattern, with gold.

Length, 9¼ inches.

1155—FIFTEENTH CENTURY ITALIAN HAND LAMP

11⁰⁰ Of wrought iron, with an octagonal body and projecting boat-
shaped wick receptacle. With handle for carrying; iron hook
for suspension.

Height, 5½ inches.

Mrs. M. Stanford

1156—SIXTEENTH CENTURY ITALIAN CANDLE CARRIER

4⁰⁰—Of wrought iron. Of scissors form, with spring handles wrought in baluster design and circular head for grasping the candle.

Length, 5 inches.

N. H. Johnson

1157—FIFTEENTH CENTURY ITALIAN CANDLE SNUFFERS

4⁰⁰—Of wrought iron and of scissors type. In the form of a fantastic bird, the long head acting as the snuffers. On two straight legs, with scrolled handles.

Length, 5½ inches.

J. K. Johns

1158—SIXTEENTH CENTURY ITALIAN CANDLE SNUFFERS AND STAND

7⁰⁰—Of wrought iron. Snuffers of the scissors type, with pointed blades and looped handles. Mounted on a square iron stand, with flat handle and four curved legs.

Height, 5 inches.

N. H. Johnson

1159—SIXTEENTH CENTURY ITALIAN HOUR-GLASS

8⁰⁰—Of pearwood turned, with five double baluster-shaped spindles

Height, 5 inches.

J. H. Walker

1160—SIXTEENTH CENTURY ITALIAN DOUBLE HOUR-GLASS

10⁰⁰—Rectangular case of wood, with sides pierced in baluster design and containing two hour-glasses. Marked on top and bottom III & IV.

Height, 6 inches.

J. K. Johns

1161—EIGHTEENTH CENTURY ITALIAN CHURCH HOUR-GLASS

17⁰⁰—Wooden case of hexagonal shape, supported by six octagonal pillars. Painted, on a red ground, with black and white stripings, and with a Maltese cross and sacred monogram at top and bottom.

Height, 1 foot 6 inches.

Mr. Lawrence

1162—SEVENTEENTH CENTURY ITALIAN THREAD WINDER

500

With wooden tongue for attachment to table. Gilded metal upright pierced in a scrolled design with wheel, iron crank with wooden handle and revolving spindle for winding the thread.

Height, $7\frac{1}{2}$ inches.

J. K. Johns

1163—SIXTEENTH CENTURY FLORENTINE SCISSORS AND CASE

5500

Scissors with steel blades and spring handle. Blade engraved in a design of scrolls, trophies, a Cupid and the initials W. I., gilded on a blackened ground. The case is of leather mounted with gilt metal bands and hung by a silken cord.

Length, $8\frac{1}{2}$ inches.

J. K. Johns

1164—SIXTEENTH CENTURY FLORENTINE LADY'S WORK-SCISSORS

13500

Steel blade, with hooped spring handle. Blades engraved and gilded in a pattern of floral scrolling with the figure of a seated woman carrying a hawk on her wrist on one side and with the Capponi coat-of-arms and the name "Sigra Selvaggia Capponi" on the other.

Length, 8 inches.

Note: The Capponi family was one of the foremost of the Merchant class in Florence during the sixteenth century.

J. K. Johns

1165—SEVENTEENTH CENTURY ITALIAN SEAM SMOOTHER

1700

Of boxwood, with turned shaft, ball handle and wedge-shaped end. Used by dressmakers for pressing seams.

Length, $7\frac{1}{2}$ inches.

Mrs. W. Stanford

1166—FIFTEENTH CENTURY ITALIAN CUIR-BOUILLI ASTROLABE CASE

400

Heart-shaped, with pull-off lid. Of *cuir-bouilli* worked in a small arabesque design based on Arabic lettering. Projecting leather loops for threading the silken cord by which the box was carried. Used for carrying a small astrolabe or dial.

Length, 5 inches.

1167—FIFTEENTH CENTURY FLORENTINE CUIR-BOUILLI CARRYING CASE

Mrs. N. Stanford

1200

Rectangular shape, with pull-off lid. In *cuir-bouilli*, or leather worked when artificially softened. Decorated, in relief, on one side with a coat-of-arms surmounted by a helmet and the crest of a winged dragon surrounded by a scrolled arabesque patterning, on the other side with a shaped escutcheon enclosed in a pentacle, also surrounded by arabesques. At the sides are leather loops for suspension at the girdle by silken cords. The interior divided into compartments, probably for carrying tablets or memorandum books.

Note: Between the fourteenth and sixteenth centuries the art of working in *cuir-bouilli* was a notable one in Italy. The leather is supposed to have been softened by long steeping in melted wax.

Height, 6 inches; width, 4½ inches; depth, 2¼ inches.

1168—SIXTEENTH CENTURY FLORENTINE EX-VOTO CASE

Mrs. N. Stanford

600

Dumbbell-shaped, with removable lid at one end. Of wood painted green, with floral scrollings in yellow. On the flat surface of the lid is painted the coat-of-arms of the Medici family.

Length, 7½ inches.

N. H. Johnson

1169—SIXTEENTH CENTURY ITALIAN PASTRY STAMP

600

Of wood, in the form of a cylindrical roller with turned handles. The body intaglio-carved with patterns of a shell and a rosette.

Length, 6 inches.

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1170—SEVENTEENTH CENTURY ITALIAN WALNUT SPICE MILL

1700

Of wood, bound with iron. In the form of an octagonal shaft on a square base with drawer. At the upper end is a hinged iron cover.

Height, 6 inches.

J. H. Johnson

1171—SEVENTEENTH CENTURY ITALIAN WALNUT SPICE MILL

800

Of wood, bound with brass. In the form of an octagonal shaft on a square base in which is a small drawer. At the top is an iron crank with turned wooden handle grinding the spice.

Height, 6 inches.

N. H. Johnson

- 57⁵⁰ 1172—SIXTEENTH CENTURY ITALIAN IVORY MORTAR AND PESTLE
Mortar in solid ivory of urn-shape, with molded bands and circular foot. Pestle with acorn finial and rounded cylindrical head.

Head, 6 inches; diameter, 4 inches.

L. H. Johnson

- 7⁵⁰ 1173—EIGHTEENTH CENTURY NORTH ITALIAN SPICE MORTAR
Of wood. Cylindrical shape, the sides carved with panels of men's and women's figures. The cylindrical pestle carved with a knob shaped as grotesque masks.

Height, 6½ inches.

" " "

- 17⁵⁰ 1174—SEVENTEENTH CENTURY ITALIAN WALNUT SPICE MILL
Of wood. In the form of an octagonal shaft on a square base. At top is an iron crank.

Height, 6½ inches.

N. H. Johnson

- 96⁰⁰ 1175—SIXTEENTH CENTURY ITALIAN CARVED WALNUT PANEL
Rectangular shape. The interior occupied with a carving in low relief of a circular wreath of pointed leaves and flower bound with ribbons whose scrolled ends are filled with spandrels. Within the wreath is a shaped shield mantled with scrolled leaves, surmounted by a helmet, and standing Putti holding a branch of flowers and containing the coat-of-arms of the Ginori family. Painted molded frame.

Height, 4 feet 2½ inches; width, 6½ inches.

N. S. Breaker

- 153⁵⁰ 1176—FIFTEENTH CENTURY UMBRIAN STEEL JEWEL CASKET
Square shape, with hinged lid. Entirely covered with a pierced decoration of a geometrical diapered design in wrought steel. The hinged double harp plate is of steel minutely wrought and chiseled in a design of Gothic tracery and detached columns. Lined with dark velvet.

Height, 5½ inches; length, 12½ inches.

mis-N. Stanford

1177—EIGHTEENTH CENTURY ITALIAN SPICE GRATER

300 Tongue-shaped flat grater of boxwood. With pierced metal grater, having at one end a box-like receptacle for spice, with hinged carved lid.

Height, 7 inches.

N. H. Johnson

1178—SIXTEENTH CENTURY ITALIAN HANGING HOUR-GLASS

500 Of turned wood, with four baluster-shaped columns and two half columns. Mounted, with a swivel at the center, on a shaped board so as to be hung up against the wall.

Height, 13 $\frac{3}{4}$ inches.

Mr. R. F. Longacre

1179—SIXTEENTH CENTURY ITALIAN STILETTO

300 Straight blade of triangular section. Handle of wrought iron.

Length, 11 $\frac{1}{4}$ inches.

N. H. Johnson

1180—SIXTEENTH CENTURY ITALIAN PAPER CUTTER

1700 Steel leaf-shaped pointed blade. Surrounded with figures and a scrolled design and gilded. Handle of ivory square, carved and tapering to a flat point.

Length, 14 $\frac{1}{2}$ inches.

mis-N. Stanford

1181—SIXTEENTH CENTURY ITALIAN IVORY FOLDING FOOT-RULE

500 Of ivory in five folding sections. Incised linear divisions, but no figures or numbers.

Length, 23 inches.

N. H. Johnson

1182—EIGHTEENTH CENTURY ITALIAN WALKING STICK

1550 Shaft plated with tortoise-shell. Octagonal gold top, with initials C. D. in enamel.

Length, 33 inches.

1183—SIXTEENTH CENTURY ITALIAN MARBLE INKSTAND

4500 In yellow marble, formed as a recumbent lion holding a circular inkwell.

Height, 5 $\frac{1}{2}$ inches; length, 7 inches.

1184—FIFTEENTH CENTURY ITALIAN MARBLE INKSTAND *republicate*

Of white marble, formed as a couchant lion and lioness drinking at cylindrical receptacles which form the inkwells. On irregular base.

Height, 8 inches; length, 9½ inches.

1185—SIXTEENTH CENTURY ITALIAN CANDLE SNUFFERS *Nicholas Martin*

Of wrought iron. Of scissors type, resting on three feet.

Length, 7½ inches.

1186—THREE PIECES OF SIXTEENTH CENTURY ITALIAN WROUGHT IRON *Mrs. W. Stanford*

Small anchor, with arrow head flukes; pair of pincers, with pivoted handles and nipper jaws; hammer, with iron head incised with initials N. P. and Florentine lily, and wooden handle.

1187—SIXTEENTH CENTURY ITALIAN IRON LANTERN *Mrs. W. E. Moran*

Of iron. Cylindrical shape, with gadrooned pinnacle-shaped revolving top and leather-bound looped handle.

Height, 9 inches.

1188—SIXTEENTH CENTURY ITALIAN IRON LANTERN *E. K. Lane*

Of iron, with appliqué ornaments of stamped brass. Cylindrical shape, with gadrooned pinnacle revolving top, and leather-bound looped handle.

Height, 11 inches.

1189—SEVENTEENTH CENTURY ITALIAN MAJOLICA GAMING WHEEL *" " "*

Circular wheel of majolica, divided into seventeen compartments, painted on a white ground with symbolic figures, including those of Neptune, Venus, Cupids, the Sun, Moon and Zodiac Signs, in blue, green and yellow and brown. The wheel is mounted in a molded and paneled walnut frame and there is a gilded metal revolving pointer.

Frame, 15 inches square.

1190—SIXTEENTH CENTURY ITALIAN CHESS AND BACKGAMMON BOARD

175⁰⁰

J. Herr Branch
Of wood, hinged in two portions so as to form a book. Of walnut, richly inlaid in ebony, ivory-colored woods and mother-of pearl, with geometrical borders and interlacements. Outside inlaid as a chessboard; inside, as a backgammon board.

Length, 15 inches.

1191—FIFTEENTH CENTURY ITALIAN WALNUT CHESSBOARD

30⁰⁰

Rectangular shape, in two leaves hinged so as to form a book. Inlaid with pearwood, with alternating strips of pearwood dividing the exterior into squares. The interior inlaid with pearwood so as to form a backgammon board.

Length, 18 inches.

1192—EIGHTEENTH CENTURY ITALIAN CHESSBOARD AND MEN

22⁵⁰

Shaped as a book, in two volumes, and hinged to form a box. Covered with calfskin tooled in gold and lettered: "Gioli Tavola Reale" (A Table of Real Gems). Turned and carved wooden chess-men.

Length, 18 inches; width closed, 1 foot 1/2 inch.

1193—SIXTEENTH CENTURY ITALIAN WALNUT DOLL'S CHAIR

Qut

Straight square back, with turned finials, carved arms with voluted terminations, and straight turned legs. Decorated with incised and gilded ornamentations.

Height, 14 inches.

A. Ruders Agass

1194—FIFTEENTH CENTURY VENETIAN CARVED WOOD DOLL

240⁰⁰

Figure, in carved and painted wood, of a fifteenth century Venetian lady. The doll is carved in wood, with face naturalistically painted and the voluminous skirt painted and gilded to simulate a rich brocaded pattern. The bodice is of blue velvet with slashed sleeves, the high steeple head-dress of blue velvet with falling veil of fine linen, and the mantle of blue silk. The doll wears an imitation pearl necklace and paste diamond pendant cross and stands on a square base.

Height, 25 inches.

1195—SEVENTEENTH CENTURY ITALIAN MEAT Mallet

Of boxwood, with turned head and handle. Used to beat meat, so as to render it tender.

Length, $9\frac{1}{2}$ inches.

1196—SEVENTEENTH CENTURY ITALIAN SPICE MORTAR AND PESTLE

Of wood, turned in the form of a vase on molded base. The pestle is of cylindrical shape.

Height, 10 inches.

1197—FIFTEENTH CENTURY ITALIAN WALNUT LEMON SQUEEZER

In the form of a rectangular block slantingly supported on four turned columns with a shaped base. The block has a hinged lid carved on the outside with a coat-of-arms and on the inside with a convexity which fits into a corresponding concavity sunk in the block itself. At the back is a carved animal's head from which the juice issues.

Height, 10 inches; width, 6 inches; depth, $5\frac{1}{2}$ inches.

1198—FIFTEENTH CENTURY LIGURIAN MARRIAGE BOX

Circular shape, with lid. Of wood, painted on a bright red ground in blue and white, the lid with a circular central medallion occupied by two coats-of-arms surrounded by six circular medallions occupied by figures of geese. The sides by a series of scroll containing coats-of-arms alternating with conventional flowers.

Height, 5 inches; diameter, 11 inches.

1199—SIXTEENTH CENTURY ITALIAN WORK-BASKET

Oval shape, of wicker lined with silk, the rim wound with silver thread. On four gilt lions' paw feet.

Length, 19 inches; width, 12 inches.

1200—SIXTEENTH CENTURY ITALIAN WORK-BASKET

Oval shape. Of wicker-work lined with brocaded silk. On gilded lions' paws.

Length, 15 inches; width, 13 inches.

Mrs. M. Stanford

1201—SIXTEENTH CENTURY ITALIAN WORK-BASKET

17⁰⁰ Oval shape, of wicker-work lined with crimson velvet. On four ebonized lions' paw feet.

Length, 16 inches; width, 21 inches.

N. B. Johnson

1202—SEVENTEENTH CENTURY SPANISH TABLE-KNIFE HOLDER

27⁰⁰ Of wood and ivory. Tall flattened vase-shape receptacle of ivory, with blackened and incised carving of four saints. The four wing handles are of ivory pierced and carved in the form of scrolled caryatid figures. Divided into compartments to receive six table-knives with ivory handles carved in the form of human heads. On base of wood inlaid and plated with ivory.

Height, 18 inches.

1203—SIXTEENTH CENTURY ITALIAN MINIATURE SUIT OF ARMOR

88⁰⁰ Of wrought iron, fashioned as a complete suit of armor, gauntlets and sword. The helmet has a movable visor and the whole suit is perfectly jointed. On a mannequin with face wrought of gilded metal. On square molded base, the plinth painted in a scrolled design in gold on black ground.

Height, 12 inches.

Samuel Belasco

1204—SEVENTEENTH CENTURY ITALIAN MS. BOX

25⁰⁰ Cylindrical form, with draw-off lid. Of papier-maché covered with red leather, gold-tooled in a banded design of lions, eagles, scrolls and rosettes. Lid attached with silken cord.

Length, 16 inches.

Nicholas Martin

1205—FIFTEENTH CENTURY ITALIAN LAMP STAND

80⁰⁰ Formed in wood as an architectural pinnacle springing from a cluster of four turned columns, the pinnacle being spirally turned and carved in a pointed-leaf decoration. On square pyramidal base. The three iron spoon-shaped lamps hang from projecting hooked iron bars.

Height, 21½ inches.

Mr. J. L. Greese
1206—SEVENTEENTH CENTURY ITALIAN IRON BIRD-CAGE

125⁰⁰ Of wrought iron, formed of strap iron as an octagonal cupola with pointed gables.

Height, 28½ inches; diameter, 12 inches.

N. B. Johnson
1207—EIGHTEENTH CENTURY ITALIAN WOOD LAUNDRY PANEL

125⁰⁰ Flat rectangular bat-shaped, with cylindrical handle and blade richly carved in floral scrolls and rosettes. Dated 1779.

Length, 26 inches; width, 5 inches.

1208—SIXTEENTH CENTURY ITALIAN CONFECTIONER'S MOLDING BOARD

125⁰⁰ Rectangular shape. Consisting of a board of pearwood, with intaglio sinkings, in which to pour melted sugar, carved in the form of fish and shellfish.

Length, 26 inches; width, 11½ inches.

N. B. Johnson
1209—SEVENTEENTH CENTURY ITALIAN JOINER'S PLANE

24⁰⁰ Shaped as a modern plane, and elaborately carved with a grotesque mask and a voluted looped handle.

Length, 35 inches.

J. H. Branch
1210—SEVENTEENTH CENTURY ITALIAN SILK WINDER

8⁰⁰ Slender shape of turned wood, with flat shaped transverse bars at top and bottom.

Height, 18⅛ inches.

Mrs. W. Stanford
1211—EIGHTEENTH CENTURY ITALIAN TABLE DISTAFF

7⁰⁰ Of turned pearwood. Consisting of a screen attachment for affixing to the board of a table, a short cylindrical body with two arms supporting bobbin stand and pin-cup, and a slender cylindrical shaft terminating in an openwork head around which the wool was twisted.

Height, 21 inches.

LIST OF ARTISTS REPRESENTED IN THE PAINTINGS SECTION AND THEIR WORKS

	CATALOGUE NUMBER
ALBANI, FRANCESCO	
Bacchanalian Scene	1031
Pastoral Scene	1032
ALLORI, CRISTOFANO (CRISTOFANO BRONZINO)	
Football in Florence	1028
ARETINO, SPINELLO	
Saint Anthony	1041
BASAITI, MARCO	
Portrait of a Man	1006
BECCAFUMI, DOMENICO	
Holy Family	1037
BETTO, BENARDINO DI (PINTURICCHIO)	
Madonna and Child	1002
BIGORDI, DOMENICO (GHIRLANDAIO)	
The Annunciation	1011
BOL, FERDINAND	
Portrait of Rembrandt	1005
BORDONE, PARIS	
La Bella	1029
BOUITS, DIRK	
Ecce Homo	993

BURGUNDIAN SCHOOL

Episode in the Life of St. Michael	1019
Episode in the Life of St. Michael	1020

CAMPAGNOLA, DOMENICO

Salomé with the Head of John the Baptist	995
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CARUCCI, JACOPO (JACOPO DA PONTORMO)

The Nativity of the Virgin	996
The Nativity of the Virgin	997

CRISTOFORO FINI, TOMMASO DI (MASOLINO
DA PANICALE)

Madonna and Child	991
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DADDI, BERNARDO

Triptych	1034
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FILIPEPI, ALESSANDRO (SANDRO BOTTICELLI)

Madonna and Child	1017
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FRANCIA (*See* RAIBOLINI)

GHISLANDI, FRA VITTORE (FRA PAOLOTTA)

Portrait of a Painter	1027
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GIOTTO (SCHOOL OF)

Head of Dante Alighieri	987
Madonna and Child	1022
A Crucifixion	1024
Madonna and Child	1030

GUTTENBRUNN, L.

Portrait of a Young Lady	983
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GUARDI, FRANCESCO

A Masked Ball in Venice	★ 1009
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	CATALOGUE NUMBER
GUARIENTO (IL)	
St. Michael the Archangel	1021
MASSI, GENTILE (GENTILE DA FABRIANO)	
Madonna and Child	992
MAZZOLINO, LUDOVICO	
The Annunciation	999
PALMA, JACOPO (IL VECCHIO)	
Portrait of Aurelio Onigo	1008
PERUZZI, BALDASSARE	
Portrait of Himself	1004
PIETRO, SANO DI	
Madonna and Child	1012
Madonna and Child	1025
PONTE, JACOPO (IL BASSANO)	
Portrait of the Abbot-Beneral Gregorio Barbarigo	1015
Portrait of a Venetian Ambassador	1016
PORTA, FRA BARTOLOMMEO DELLA (BARTOLOMMEO DI PAOLO)	
Portrait of Girolamo Savonarola	986
PREVITALI, ANDREA	
Resurrection of Christ	990
PRIMITIVE SCHOOL OF FLORENCE	
Madonna and Child	985
A Crucifixion	1001
Triptych	1010
Madonna and Child	1023
Madonna and Child	1035
Chancel Cross	1039

PRIMITIVE SCHOOL OF SIENA

Tobias and the Angel 1038

PRIMITIVE SCHOOL OF TUSCANY

Saint Paul 1040

RAIBOLINI (FRANCIA), FRANCESCO

Madonna with Child and Saints ★1018

RAIBOLINI (FRANCIA), FRANCESCO (*Attributed to*)

Christ Bearing the Cross 994

ROMANI, GIROLAMO (IL ROMANINO)

Portrait of a Young Man 1007

RONDINELLI, NICCOLÒ

Madonna, Child Christ and Angel 1000

RUBENS, PETER PAUL

Portrait of Carolus de Mallery 1013

SIGNORELLI, LUCA

Portion of an Altarpiece 981

Portion of an Altarpiece 982

Incredulity of St. Thomas 1036

STROZZI, ZANOBI

Deposition from the Cross 1003

THEOTOCOPULI, DOMENICO (EL GRECO)

An Incident in the Life of Christ 998

The Adoration of the Magi 1033

TIEPOLO, GIAMBATTISTA

Study of a Man's Head 998

Study of a Woman's Head 989

TUSCAN SCHOOL

Painted Cross 980

	CATALOGUE NUMBER
VAN DYCK, ANTHONY	
Portrait of Augustine Lomellini	1026
VAROTARI, DARIO	
Portrait of a Man	1014
VECELLI, TIZIANO (TITIAN)	
Portrait of a Venetian Lady	★1042
Lavinia, Daughter of Titian	★1043
VELASQUEZ (SCHOOL OF)	
Portrait of a Young Cardinal	984

ART TREASURES AND ANTIQUITIES FROM THE FAMOUS
DAVANZATI PALACE.

FIRST AFTERNOON'S SALE
Tuesday, November 21, 1916.
AT THE AMERICAN ART GALLERIES.

FIFTEENTH AND SIXTEENTH CENTURY IVORIES.

<u>Number.</u>	<u>Buyer</u>	<u>Price.</u>
1	H. W. Harding,	300.00
2	Mrs. D. E. Moran,	12.50
3	H. W. Harding,	330.00
4	H. Johnson,	85.00
5	W.W. Seaman, Agt.,	400.00
6	Otto Bernet, Agt.,	330.00
7	Louis Reckendorfer,	320.00
8	H. Johnson,	25.00
9	N. W. Seaman, Agt.,	200.00
10	Kleinberger Galleries,	1,475.00
11	Edward T. Newell,	15.00
12	J. Kerr Branch,	4.00
13	G. M. Andrews	10.00
14	H. Johnson,	12.50
15	H. Johnson,	12.00
16	R. Ederheimer,	17.50
17	Herbert DuPuy,	10.00
18	Mrs. W.E. Moran,	6.00
19	J. Kerr Branch,	7.00
20	Miss R. H. Lorenz, Agt.,	60.00
21	W. Williams,	12.50
22	Herbert DuPuy,	15.00
23	R. Ederheimer,	20.00
24	Mrs. P. C. Hervitt,	25.00
25	Rudolph Evans,	42.00
26	H. Johnson,	15.00
27	Edward T. Newell,	130.00
28	H. Falkenburg,	70.00
29	C. E. Canessa,	80.00
30	Miss R. H. Lorenz, Agt.,	100.00
31	C. Burton,	100.00
32	E. H. Blashfield,	75.00
33	Mrs. P. C. Hervitt,	40.00
34	H. Falkenburg,	55.00
35	H. Falkenburg,	80.00
36	H. Falkenburg,	125.00
37	Nicholas Martin,	35.00
38	Miss R. H. Lorenz, Agt.,	300.00
39	Mrs. P. C. Hervitt,	275.00
40	Herbert DuPuy,	35.00
41	H. W. Harding,	425.00
42	H. W. Falkenburg,	80.00
43	H. Johnson,	400.00
44	W. W. Seaman, Agt.,	950.00

(2)

<u>Number</u>	<u>Buyer</u>	<u>Price</u>
45	Mrs. P. C. Hervitt,	\$45.00
46	H. Johnson,	15.00
47	T. Brummer,	140.00
48	H. Johnson,	35.00
49	Mrs. A. Nathan,	250.00
50	J. H. Bailey,	3.00
51	Mrs. P. C. Hervitt,	75.00
52	E. S. Bayer,	110.00
53	Miss R. H. Lorenz, Agt.,	90.00
54	Mrs. P. C. Hervitt,	35.00
55	E. H. Blaskfield,	85.00
56	Mrs. P. C. Hervitt,	60.00
57	Miss R. H. Lorenz, Agt.,	520.00
58	E. H. Blaskfield,	140.00
59	Mrs. P. C. Hervitt,	200.00
60	Otto Bernet, Agt.,	500.00
61	Mrs. P. C. Hervitt,	260.00
62	T. Brummer,	500.00
63	Miss R. H. Lorenz, Agt.,	1,500.00
64	Otto Bernet, Agt.,	1,250.00
65	H. Johnson,	65.00
66	Otto Bernet, Agt.,	220.00
67	T. Brummer,	210.00
68	Otto Bernet, Agt.,	310.00
69	Mrs. P. C. Hervitt,	25.00
70	Mrs. P. C. Hervitt,	140.00
71	H. Johnson,	110.00
72	Mrs. A. Nathan,	360.00
73	Mrs. P. C. Hervitt,	70.00
74	Otto Bernet, Agent,	375.00
75	Mrs. L. P. Myers,	450.00
76	Miss. R. H. Lorenz, Agt.,	1,400.00
77	Otto Bernet, Agt.,	300.00
78	Otto Bernet, Agt.,	1,650.00
79	Otto Bernet, Agent,	470.00
80	C. E. Canessa,	15,000.00
81	Otto Bernet, Agt.,	4,300.00
82	David Warfield,	1,500.00
83	W. W. Seaman, Agent,	4,300.00
84	Otto Bernet, Agent,	1,800.00
85	Duveen Bros.,	66,000.00
86	A. Rudert, Agent,	300.00
87	Minneapolis Institute of Art,	250.00
88	Otto Bernet, Agt.,	720.00
89	Otto Bernet, Agent,	550.00
90	Herbert DuPuy,	475.00
91	P. W. French & Co.,	2,000.00
92	P. W. French & Co.,	350.00
93	J. T. Coolidge,	1,640.00
94	W. W. Seaman, Agt.,	950.00
95	David Belasco,	130.00
96	Edward Staab,	200.00
97	Otto Bernet, Agt.,	800.00
98	W. B. Thompson,	5,700.00
99	W. B. Thompson,	900.00

(3)

<u>Number</u>	<u>Buyer</u>	<u>Price</u>
100	W. W. Seaman, Agent,	\$2,900
101	Miss G. Barr,	100
102	Mr. Fredericks,	105
103	Miss Wilbour,	230
104	A. Rudore, Agent,	55.
105	H. Johnson,	160.
106	Alfred C. Besoons,	100.
107	C. E. Canessa,	2,000
108	A. Olivetti,	130.
109	W. B. Thompson,	300.
110	W. B. Thompson,	375.00
111	Miss R. H. Lorenz, Agent,	1,600.00
112	Otto Bernet, Agt.,	3,800.00
113	W. W. Seaman, Agt.,	2,500.00
114	W. W. Seaman, Agt.,	4,400.00
115	Otto Bernet, Agt.,	7,100.00
116	Otto Bernet, Agt.,	3,900.00
117	Otto Bernet, Agt.,	850.00
118	W. W. Seaman, Agt.,	27.00
119	Otto Bernet, Agent,	1,000.00
120	C. E. Canessa,	500.00
121	C. E. Canessa,	475.00

ORVIETO AND PRIMITIVE MAJOLICA AND FAENZA POTTERY.

122	Nicholas Martin,	10.00
123	A. Nathan,	12.50
124	H. Johnson,	30.00
125	Mrs. A. E. Goodhart,	7.00
126	Nicholas Martin,	62.00
127	Mrs. A. Murphy,	47.00
128	Mrs. Irwin Untermeyer,	17.00
129	Mrs. C. M. Weeley,	15.00
130	H. Johnson,	27.00
131	M. H. Meinhard,	25.00
132	M. H. Meinhard,	35.00
133	M. H. Meinhard,	20.00
134	Mrs. A. Nathan,	95.00
135	Mrs. C. S. Lee,	190.00
136	Mrs. C. S. Lee,	210.00
137	Mrs. C. S. Lee,	160.00
138	Mrs. C. S. Lee,	180.00
139	Mrs. A. Nathan,	120.00 160.00
140	H. Johnson,	200.00
141	Otto Bernet, Agt.,	170.00
142	Fredericks & Co.,	60.00
143	Fredericks & Co.,	90.00
144	J. Korr Branch,	105.00
145	Fredericks & Co.,	95.00
146	C. T. Crocker,	560.00
147	M. H. Meinhard,	45.00
148	Otto Bernet, Agent,	40.00
149	H. Johnson,	35.00

<u>Number</u>	<u>Buyer</u>	<u>Price</u>
150	Fredericks & Co.,	\$110.00
151	J. D. McIlhenny,	2,000.00
152	David Warfield,	390.00
153	David Warfield,	340.00
154	T. Brummer,	110.00
155	Mrs. A. Nathan,	60.00
156	Joseph Larocque,	25.00
157	H. Johnson,	27.00
158	Mrs. C. S. Lee,	75.00
159	Otto Bernet, Agent,	80.00
160	H. Johnson,	140.00
161	Otto Bernet, Agent,	210.00
162	H. Johnson,	530.00
163	Otto Bernet, Agent,	120.00
164	Otto Bernet, Agent,	250.00
165	Fredericks & Co.,	200.00
166	Otto Bernet, Agent,	85.00
167	M. H. Meinhard,	240.00
168	" "	75.00
169	" "	200.00
169A	Otto Bernet, Agt.,	300.00
169B	H. Johnson,	150.00
169C	T. Brummer,	75.00
169D	Mrs. C.S. Lee,	75.00
169E	Fredericks & Co.,	150.00
169F	Otto Bernet, Agent,	150.00
169G	W. Hinekle Smith,	120.00
169H	M. H. Meinhard,	100.00
169I	H. Johnson,	210.00
169J	J. C. Levy,	15.00
169K	E. Conway,	17.50

SECOND AFTERNOON'S SALE

Wednesday, November 22, 1916.

AT THE AMERICAN ART GALLERIES.ITALIAN LINENS.

170	R. H. Lorenz, Agt.,	402.50
171	" " "	17.50
172	Minneapolis Institute of Art,	30.00
173	R. Forrest Russell,	32.00
174	Nicholas Martin,	35.00
175	R. H. Lorenz, Agent,	37.50
176	(Out)	
177	Mrs. Jonathan,	70.00
178	John Wanamaker,	105.00

TEXTILES.

179	David Belasco,	25.00
180	Benjamin C.,	17.50
181	R. H. Lorenz, Agt.,	22.00
182	W. H. Clarke,	90.00

(5)

<u>Number</u>	<u>Buyer</u>	<u>Price.</u>
183	Mrs. W. Stanford,	\$12.50
184	C. Benjamin,	40.00
185	Mrs. A. W. Morse,	32.50
186	Mrs. A. W. Morse,	40.00
187	Martin Hofer,	120.00
188	David Belasco,	85.00
189	" "	100.00
190	Worcester Museum of Art,	65.00
191	Mrs. A. Lehman,	50.00
192	" "	45.00
193	" "	40.00
194	C. Benjamin,	40.00
195	Worcester Museum of Art,	250.00
196	W. H. Clarke,	70.00
197	A. M. Hyde,	50.00
198	R. F. Russell,	50.00
199	I. A. Ballantyne,	45.00
200	C. Benjamin,	225.00 \$35.00
201	Miss M. Almirall,	17.50
202	Mrs. Jonathan,	35.00
203	Mrs. H. J. Topping,	180.00
204	Mrs. A. W. Morse,	55.00
205	Mrs. James L. Breese,	40.00
206	J. Kerr Branch,	27.50
207	Miss R. H. Lorenz, Agt.,	380.00
208	Worcester Museum of Art,	35.00
209	Mrs. J. F. McKernon,	17.50
210	R. F. Russell,	27.50
211	W. W. Seaman Agent,	100.00
212	R. F. Russell,	150.00
213	Mrs. P. C. Hervitt	52.00
214	T. Brumaer,	55.00
215	Mrs. A. W. Morse,	75.00
216	Mrs. Burke-Roche,	205.00
217	R. F. Russell,	120.00
218	Mrs. M. Almirall,	165.00
219	Mrs. P. C. Hervitt,	90.00
220	Mrs. J. R. DeWitt,	440.00
221	R. F. Russell,	190.00
222	(Duplicate)	
223	R. F. Russell,	37.00
224	C. Benjamin,	370.00
225	Joseph Larocque,	110.00
226	Mrs. F. Lewisohn,	210.00
227	Mrs. P. C. Hervitt,	150.00
228	David Belasco,	200.00
229	Mrs. F. Lewisohn,	460.00
230	Miss M. Almirall,	135.00
231	David Belasco,	230.00
232	Mrs. P. C. Hervitt,	160.00
233	Mrs. Burke-Roche,	180.00
234	Mrs. P. C. Hervitt,	280.00
235	Mrs. Burke-Roche,	185.00
236	Mrs. Jonathan,	260.00

237	(Duplicate)	
238	Mrs. A. W. Morse,	\$100.00
239	David Belasco,	80.00
240	W. W. Seaman, Agt.,	130.00
241	Mrs. Burke-Roche,	410.00
242	Geo. H. Myers,	105.00
243	Mrs. F. C. Hervitt,	150.00
244	R. Carnele,	190.00
245	David Belasco,	190.00
246	Irwin Untermeyer,	135.00
247	Mrs. P. C. Hervitt,	200.00
248	Mrs. Burke-Roche,	115.00
249	(Duplicate)	
250	P.W.French & Co.,	420.00
251	R. Daniels,	100.00
252	(Duplicate)	
253	Arnold Seligman,	400.00
254	C. Benjamin,	80.00
255	(Duplicate,)	
256	Arnold Seligman,	810.00
257	David Belasco,	100.00
257A	Embroidery, N. H. Clark,	27.50
258	Miss R. H. Lorenz, Agt.,	1,400.00
259	T. Brummer,	575.00
260	John D. McIlhenney,	1,700.00
261	R. Daniels,	925.00
262	Mrs. P. C. Hervitt,	900.00
263	F. Housman,	450.00
264	R. Daniels,	110.00
265	R. Daniels,	110.00
266	Joseph Baldwin, Jr.,	360.00
267	R. Daniels,	130.00
268	R. Daniels,	130.00
269	Duven Bros.,	580.00
270	Duven Bros.,	580.00
271	Duven Bros.,	880.00
272	C. E. Canessa,	400.00
273	R. Daniels,	600.00
274	Jos. Larocque,	200.00
275	R. Daniels,	275.00
276	C. E. Canessa,	1,000.00
277	"	320.00
278	A. Rudert, Agt.,	160.00
279	C. E. Canessa,	210.00
280	R. L. Taylor,	230.00
281	M. H. Meinhard,	360.00
282	I. A. Ballantine,	170.00
283	Miss Barr,	1,340.00
284	R. Daniels,	800.00
285	R. L. Taylor,	400.00
286	J. Kerr Branch,	220.00
287	I. A. Ballantine,	200.00
288	R. Daniels,	660.00
289	Mrs. Burke-Roche,	320.00

290	Mrs. A. Nathan,	\$300.00
291	A. Arnold,	320.00
292	Mrs. J. F. McKernon,	400.00
293	Miss M. Almirall,	400.00
294	Duveen Bros.,	650.00
295	" "	750.00
296	" "	700.00
295A	C. E. Canessa,	300.00
297	R. Daniels,	950.00
298	W. & J. Sloane,	100.00
299	Otto Bernet, Agt.,	1,100.00
300	Duveen Bros.,	650.00
301	Arnold Seligman,	2,800.00
302	T. Williams,	3,700.00
303	G.D.P. Lee,	400.00
304	W. W. Seaman, Agt.,	1,650.00
305	Arnold Seligman,	950.00
306	Mrs. P.C. Hervitt,	750.00
307	P.W. French & Co.,	1,100.00
308	Arnold Seligman,	1,500.00
309	Otto Bernet, Agt.,	2,900.00
310	J. Kerr Branch,	350.00
311	R. Daniels,	1,025.00
312	Miss M. Almirall,	875.00
313	J.D. McIlhenney,	1,400.00
314	R. Daniels,	700.00
315	" "	1,175.00
316	R. Daniels,	1,175.00
317	L. Orselli,	1,550.00
318	" "	750.00
319	Minneapolis Institute of Art,	500.00
320	Kleinberger Galleries,	1,600.00
321	Mrs. W.N. Wheeler,	375.00
322	Nordecal Bengmar,	950.00
323	Arnold Seligman,	1,400.00
324	Mrs. P. C. Hervitt,	1,575.00
325	R. Daniels,	3,800.00
326	Mrs. Jas. Brown,	575.00
327	L. Orselli,	2,000.00
328	Minneapolis Institute of Art,	1,050.00
329	Mrs. G.D.P. Lee	3,200.00
330	Otto Bernet, Agt.,	5,100.00

THE DAVANZATI PALACE.

Third Afternoon's Sale,

Thursday, November 23, 1916.

331	W. W. Seaman, Agt.,	2,000.00
332	J. Kerr Branch,	1,020.00
333	C. E. Canessa,	175.00
334	Carl W. Hamilton,	135.00
335	Otto Bernet, Agt.,	200.00
336	Philip J. Gentner,	135.00

(8)

337	Duveen Bros.,	\$1,000
338	" "	1,000
339	" "	875.
340	P.W.French & Co.,	775.
341	" " "	525.
342	W.W.Seaman, Agt.,	200.
343	T. Brummer,	750.
344	W.W.Seaman, Agt.,	2,500.
345	Joseph Larocque,	375.
346	Otto Bernet, Agt.,	800.
347	C. E. Canessa,	375.
348	W. W. Seaman, Agt.,	510.
349	Duveen Bros.,	725.
350	" "	425.
351	Mr. James,	425.
352	Duveen Bros.,	400.
353	" "	425.
354	" "	425.
355	" "	3,100
356	" "	2,100
357	" "	2,100
358	" "	1,050.
359	" "	1,100
360	" "	1,700
361	" "	425.
362	" "	5,000
363	" "	5,500
364	C. E. Canessa,	500
365	C. E. Canessa,	550
366	Duveen Bros.,	570
367	" "	550.
368	" "	300.
369	Philip J. Gentner,	100.
370	Duveen Bros.,	100.
371	" "	200.
372	" "	200.
373	" "	200.
374	" "	2,400
375	" "	2,000
376	" "	2,000
377	" "	2,200
378	" "	2,500
379	" "	2,500
380	" "	1,800
381	" "	500
382	T. Brummer,	450.
383	Duveen Bros.	325.
384	Otto Bernet, Agt.,	700.
385	Mr. James,	4,000
386	Duveen Bros.,	550.
387	" "	550.
388	" "	500.
389	" "	500.
390	T. Brummer,	525.

391	P.W.French & Co.,	\$1,500
392	Mrs. Keller,	1,800
393	C. E. Canessa,	1,500
394	Duveen Bros.,	1,100
395	" " "	900
396	" " "	2,200
397	Warwick House,	900
398	L. Orselli,	1,000
399	Duveen Bros.,	1,050
400	" " "	1,125
401	" " "	500
402	" " "	500
403	" " "	400
404	" " "	400
405	" " "	450
406	" " "	450
407	" " "	1,800
408	" " "	1,800
409	Miss R.H.Lorenz, Agt.,	1,800
410	" " "	2,100
411	Warwick House,	4,300
412	Louise D. Putnam Lee,	1,850
413	Miss R.H.Lorenz, Agt.,	4,500
414	Duveen Bros.,	6,200
415	C. E. Canessa,	2,300
416	P.W.French & Co.,	500.
417	Miss Barr,	2,100
418	(Out)	
419	J. A. Holzer,	480.
420	Warwick House,	750.
421	W. W. Seaman, Agt.,	3,100
422	Duveen Bros.,	4,000
423	" " "	4,000
424	" " "	3,000
425	Kleinberger Galleries,	1,600
426	H. W. Harding,	950.
427	P.W.French & Co.,	5,000
428	Miss G. Barr,	950.
429	Duveen Bros.,	1,000
430	Arnold Seligman,	3,500
431	" " "	3,500
432	(Out)	
433	Miss G. Barr,	8,000
434	Otto Bernet, Agt.,	1,408
435	Kleinberger Galleries,	3,100
436	T. Brummer,	1,750
437	(Out)	
438	P.W.French & Co.,	4,300
439	" " "	4,200
440	" " "	4,200
441	Duveen Bros.,	3,700
442	Arnold Seligman,	2,300
443	Arnold Seligman,	2,300
444	Miss Barr,	3,200
445	Miss R. H. Lorenz, Agt.,	11,100

(10)

446	Arnold Seligman,	\$4,000
447	(Out)	
448	W. W. Seaman, Agt.,	6,400
449	Duven Bros.,	3,000
450	H. W. Harding,	1,600
451	L. Orselli,	400
452	T. Brunner,	900
453	Carl W. Hamilton,	6,800
454	Miss Paul,	4,300
454A	Louis C. Tiffany,	3,100

FOURTH AFTERNOON'S SALE.

455	J. Kerr Branch,	20.	
456	Mrs. Jonathan,	27.50	
457	J. Kerr Branch,	40.00	
458	Mr. James,	130.00	
459	J. Kerr Branch,	100.00	
460	David Belasco,	230.00	
461	C. M. Girard,	60.00	
462	Mr. James,	25.00	
463	L. Orselli,	32.50	
464	Mr. James,	160.00	
465	L. Orselli,	115.00	
466	Mr. James,	180.00	
467	Wm. Baumgarten Co.,	40.00	
468	David Belasco,	175.00	
469	Miss R. H. Lorenz, Agt.,	330.00	
470	L. L. Jones,	230.00	
471	Mrs. Jas. L. Breese,	125.00	
472	L. Orselli,	120.00	
473	Mr. James,	40.00	
474	Mrs. H. J. Topping,	55.00	
475	Mrs. Jonathan,	25 140.00	
476	J. Kerr Branch,	240.00	
477	W. W. Seaman, Agt.,	75.00	
478	J. Kerr Branch,	45.00	
479	W. W. Seaman, Agt.,	60.00	
480	H. J. Topping,	80.00	
481	J. Kerr Branch,	65.00	
482	Mrs. M. L. Lewis,	30.00	
483	Carl N. Hamilton,	250.00	
484	Duven Bros.,	775.00	
485	Duven Bros.,	575.00	
486	Mrs. H. J. Topping,	120.00	
487	" " "	900.00	
488	A. Rudert, Agt.,	800.00	
489	" "	800.00	
490	" "	800.00	
491	Wm. Baumgarten Co.,	800.00	
492	C. E. Canessa,	700.00	
493	A. Rudert, Agt.,	750.00	
494	" " "	750.00	

495	C. E. Canessa,	\$750.00
496	Duveen Bros.,	800.00
497	" "	450.00
498	" "	550.00
499	Mrs. A. Nathan,	175.00
500	C. E. Canessa,	250.00
501	Duveen Bros.,	650.00
502	C. E. Canessa,	275.00
503	Duveen Bros.,	1,950.00
504	" "	1,400.00
505	A. Rudert, Agt.,	550.00
506	Duveen Bros.,	900.00
507	" "	1,500.00
508	R. A. Climpson,	2,800.00
509	Mrs. Keller,	550.00
510	C. E. Canessa,	550.00
511	Jas. F. Ballard,	550.00
512	Mrs. W. M. Wheeler,	500.00
513	Wm. Baumgarten & Co.,	425.00
514	P. W. French & Co.,	425.00
515	P. W. French & Co.,	425.00
516	P. W. French & Co.,	425.00
517	" " "	425.00
518	" " "	425.00
519	" " "	425.00
520	" " "	425.00
521	" " "	425.00
522	" " "	425.00
523	Duveen Bros.	6,000.00
524	G. Dupont,	1,250.00
525	W. W. Seaman, Agt.,	460.00
526	H. Johnson,	210.00
527	Mr. James,	130.00
528	(Sold with 714A)	
529	W. W. Seaman, Agt.,	360.00
530	" "	260.00
531	H. Johnson,	130.00
532	Miss M. Almirall,	300.00
533	A. Rudert, Agt.,	875.00
534	Duveen Bros.,	4,100.00
535	Mrs. Keller,	750.00
536	Mrs. Keller,	1,650.00
537	J. Kerr Branch,	1,750.00
538	Mr. James,	675.00
539	Mrs. J. J. Goodwin,	1,150.00
540	Duveen Bros.,	3,200.00
541	Miss M. Almirall,	375.00
542	Mrs. Louis P. Myers,	300.00
543	Duveen Bros.,	4,100.00
544	R. Daniels,	525.00
545	R. A. Climpson,	1,100.00
546	Alfred Villorosi,	2,300.00
547	B. J. Goodhue,	300.00

(12)

548	A. Rudert, Agt.,	\$1,025
549	C. E. Canessa	1,000
550	A. Rudert, Agt.,	375
551	David Belasco,	2,350
552	P. W. French & Co.,	900
553	H. Johnson,	250
554	P. W. French & Co.,	200
555	R. Daniels,	900
556	(Out)	
557	R. Daniels,	2,200
558	W. W. Seaman, Agt.,	210
559	Miss F. Waterbury,	400
560	W. W. Seaman, Agt.,	200
561	Mr. James,	200
562	Mrs. Gordon Bell,	65
563	L. Orselli,	60
564	J. Kerr Branch,	65
565	J. Kerr Branch,	100
566	Dr. E. A. Barber,	260
567	Mr. James,	525.
568	Mrs. Gordon Bell,	30.
569	W. H. Johnson,	19.
570	S. V. Hoffman,	50.
571	S. V. Hoffman,	30.
572	R. Daniels,	575.
573	W. H. Johnson,	190.
574	David Belasco,	210.
575	Duven Bros.,	3,400
576	R. Daniels,	410.
577	R. Daniels,	200.
578	" "	270.
579	" "	240.
580	Mrs. Frederick Lewisohn,	340.
581	Mrs. Samuel Untermeyer,	360.
582	Warwick House,	240.
583	Mrs. A. B. Frankenburg,	35.
584	Nicholas Martin,	55.
585	L. Reekendorfer,	90.
586	Nicholas Martin,	85.
587	Carl Hamilton,	1,000
588	Mrs. L.D.F. Lee,	525.
589	Warwick House,	90.
590	" "	925.
591	J. Kerr Branch,	400.
592	Jas. Ballard,	625.
593	A. Kingsley Porter,	500.
594	S. S. Laird,	600.
595	Mrs. W.M. Wheeler,	1,000
596	Otto Bernet, Agt.,	1,500
597	" "	1,200
598	S. S. Laird,	250.
599	Jas. F. Ballard,	525.
600	R. Daniels,	1,350
601	T. Brummer,	300.

602	A. Kingsley Porter,	\$900.
603	P.W.French & Co.,	5,500
604	Vitall Bengmar,	700.
605	Otto Bernet, Agt.,	14,500
606	P.W.French & Co.,	3,000
607	" "	16,000
608	Warwick House,	4,200
609	" "	7,700
609A	P.W.French & Co.,	450.

FIFTH AFTERNOON'S SALE
Saturday, November 25, 1916.

610	Nicholas Martin,	7.50
611	Mrs. W. Stanford,	7.
612	Nicholas Martin,	55.
613	" "	32.50
614	" "	25.00
615	Mrs. McKernon,	9.00
616	Nicholas Martin,	20.00
617	W. W. Seaman, Agt.,	35.00
618	Mrs. W. Stanford,	12.00
619	Nicholas Martin,	12.50
620	Otto Bernet, Agt.,	75.00
621	Nicholas Martin,	10.00
622	" "	32.00
623	Otto Bernet, Agt.,	27.50
624	Mrs. W. Stanford,	27.00
625	Otto Bernet, Agt.,	200.00
626	W. H. Smith,	25.00
627	Nicholas Martin,	30.00
628	" "	25.00
629	" "	12.50
630	Minneapolis Institute of Art,	37.00
631	Otto Bernet, Agt.,	12.00
632	" "	27.00
633	W. B. Thompson,	190.00
634	C. E. Canessa,	110.00
635	W. M. Milliken,	280.00
636	Mr. Thomas,	165.00
637	Mrs. L. P. D. Leo,	637.00
638	W. H. Johnson,	25.00
639	" "	37.50
640	" "	25.00
641	Mrs. L. P. D. Leo,	35.00
642	(Duplicate)	
643	W. H. Johnson,	45.00
644	Mrs. C. S. Leo,	105.00
645	W. H. Johnson,	60.00
646	" "	55.00
647	J. J. Murphy,	17.00
648	Dr. R. F. Longacre,	15.00
649	Nicholas Martin,	25.00

650	W. H. Johnson,	\$220.00
651	" " "	200.00
652	" " "	95.00
653	J. Kerr Branch,	25.00
654	" " "	220.00
655	Miss. R.M. Lorenz, Agt.,	120.00
656	W. H. Johnson,	50.00
657	" " "	160.00
658	Nicholas Martin,	95.00
659	W. H. Johnson,	525.00
659A	A. Kingsley Porter,	15.00
660	W. H. Johnson,	170.00
661	" " "	80.00
662	T. Brummer,	140.00
663	" " "	45.00
664	J. Kerr Branch,	300.00
665	Otto Bernet, Agt.,	90.00
666	W. M. Milliken,	300.00
667	W. H. Johnson,	270.00
668	Miss Waterbury,	150.00
669	Otto Bernet, Agt.,	95.00
670	Mrs. C. S. Lee,	350.00
671	Otto Bernet, Agt.,	260.00
672	" " "	75.00
673	S. H. Johnson,	50.00
674	Otto Bernet, Agt.,	180.00
675	Mrs. C. S. Lee,	675.00
676	W. H. Johnson,	140.00
677	" " "	235.00
678	J. J. Murphy,	165.00
679	Nicholas Martin,	180.00
680	Mrs. C. S. Lee,	290.00
681	" " "	825.00
682	W. H. Johnson,	600.00
683	W. M. Mulliken,	400.00
684	" " "	385.00
685	W. M. Milliken,	140.00
686	Mrs. C. S. Lee,	350.00
687	A. Kingsley Porter,	120.00
688	Mrs. C. S. Lee,	675.00
689	Mrs. C. S. Lee,	700.00
690	W. H. Johnson,	575.00
691	Otto Bernet, Agt.,	325.00
692	W. H. Johnson,	450.00
693	Otto Bernet, Agt.,	200.00
694	Mrs. C. S. Lee,	725.00
695	W. H. Johnson,	130.00
696	Otto Bernet, Agt.,	3,100.00
697	Mrs. R.M. Lorenz, Agt.,	3,700.00
698	Otto Bernet, Agt.,	800.00
699	C. E. Canessa,	600.00
700	Otto Bernet, Agt.,	300.00
701	T. Brummer,	430.00
702	Otto Bernet, Agt.,	600.00
703	" " "	625.00

704	C. E. Canessa,	\$950.00
705	Miss. R.H.Lorenz, Agt.,	3,100.00
706	Otto Bernet, Agt.,	2,800.00
707	" "	17,900.00
708	" "	200.00
709	Mrs. Putnam Lee,	475.00
710	W.W.Seaman, Agt.,	8,500.00
711	Otto Bernet, Agt.,	325.00
712	" "	4,100.00
713	W.M.Milliken,	2,300.00
714	W. M. Milliken,	1,700.00
714A	L. L. Jones,	450.00
715	Otto Bernet, Agt.,	190.00
716	Chas. M. Schett, Jr.,	35.00
717	Otto Bernet, Agt.,	17.00
718	Mrs. W. Stanford,	20.00
719	W. H. Johnson,	6.00
720	Chas. M. Schett, Jr.,	17.00
721	Otto Bernet, Agt.,	35.00
722	Chas. M. Schett, Jr.,	45.00
723	W.H.Johnson,	27.50
724	" "	25.00
725	Theo. Offerman,	20.00
726	Otto Bernet, Agt.,	15.00
727	Mrs. Putnam Lee,	47.50
728	C. E. Canessa,	30.00
729	Theo. Offerman,	80.00
730	David Belasco,	55.00
731	Stephen Granczay,	340.00
732	David Belasco,	135.00
733	" "	95.00
734	Theo. Offerman,	130.00
735	C. E. Emma Canessa,	90.00
736	Theo. Offerman,	90.00
737	G. Dupont,	105.00
738	C. E. Canessa,	60.00
739	" "	45.00
740	David Belasco,	140.00
741	G. Dupont,	180.00
742	C. E. Canessa,	90.00
743	" " "	60.00
744	G. Dupont,	200.00
745	C. E. Canessa,	100.00
746	David Belasco,	145.00
747	C. E. Canessa,	70.00
748	C. E. Canessa,	45.00
749	G. Dupont,	60.00
750	Ginsberg & Levy,	10.00
751	C. E. Canessa,	30.00
752	W. H. Johnson,	7.00
753	P.W.French & Co.,	42.50
754	" " "	200.00
755	David Belasco,	90.00
756	" "	65.00
757	G. Dupont,	220.00

758	David Belasco,	\$205.00
759	" "	85.00
760	" "	75.00
761	" "	50.00
762	Stephen Granegay,	170.00
763	David Belasco,	135.00
764	C. E. Canessa,	310.00
765	David Belasco,	55.00
766	G. Dupont,	100.00
767	G. Dupont,	75.00
768	" "	110.00
769	" "	70.00
770	" "	100.00
771	David Belasco,	40.00
772	G. Dupont,	65.00
773	" "	100.00
774	Mrs. Burke-Roche,	45.00
775	C. E. Canessa,	20.00
776	" "	37.00
777	Theo. Offerman,	85.00
778	" "	100.00
779	G. Dupont,	105.00
780	" "	200.00
781	Theo. Offerman,	150.00
782	Chas. N. Schott Jr.,	100.00
783	P.W. French & Co.,	75.00
784	G. Dupont,	1,050.00
785	Chas. N. Schott, Jr.,	75.00
786	" " "	85.00
787	" " "	45.00
788	Theo. Offerman,	100.00
789	Mrs. Burke-Roche,	30.00
790	Stephen Granezy,	1,600.00
791	" "	1,700.00
792	Mrs. Burke-Roche,	600.00
793	C. E. Canessa,	550.00
794	Stephen Granezy,	70.00
795	" "	40.00
796	" "	45.00
797	Mrs. W. E. Moran,	12.00
798	Theo. Offerman,	30.00
799	E. H. Litchfield,	35.00
800	C. O. Kienbush,	40.00
801	C. E. Canessa,	40.00
802	E. H. Litchfield,	60.00
803	C. E. Canessa,	27.50
804	Mrs. Burke-Roche,	12.00
805	G. Dupont,	220.00

SIXTH AFTERNOON'S SALE

Monday, November 27, 1916.

806	Mrs. Geo. Wilde,	4.00
807	" "	10.00
808	Mrs. N. Stanford,	10.00
809	Mr. James,	14.00

810	Mrs. W. Stanford,	\$7.00
811	Mr. James,	12.00
812	" "	20.00
813	" "	30.00
814	" "	36.00
815	" "	35.00
816	(Duplicate)	
817	Mr. James,	12.00
818	" "	22.00
819	" "	34.00
820	(Duplicate)	
821	Mr. James,	55.00
822	" "	60.00
823	E. Boughton,	25.00
824	Mrs. W. Stanford,	12.00
825	Mr. James,	95.00
826	Miss N. Lewis,	40.00
827	Mr. James,	50.00
828	" "	250.00
829	M. Bengard,	12.50
830	Mr. James,	22.00
831	N. Martin,	40.00
832	Mr. James,	35.00
833	Minneapolis Museum of Art,	40.00
834	Mrs. N. Stanford,	42.00
835	Minneapolis Museum of Art,	75.00
836	" "	25.00
837	" "	85.00
838	" "	90.00
839	Mr. James,	390.00
840	" "	60.00
841	Minneapolis Museum of Art,	50.00
842	Mr. James,	45.00
843	Minneapolis Museum of Art,	30.00
844	" " "	32.50
845	Mr. James,	40.00
846	Mrs. W. Stanford,	25.00
847	A. Rudert, Agt.,	190.00
848	Mr. James,	210.00
849	Minneapolis Museum of Art,	270.00
850	Mr. James,	55.00
851	E. Boughton,	17.00
852	A. Rudert, Agt.,	35.00
853	" " "	35.00
854	Mr. James,	22.50
855	Minneapolis Museum of Art,	60.00
856	Mr. James,	55.00
857	" "	45.00
858	" "	22.50
859	" "	7.00
860	" "	11.00
861	" "	13.00
862	T. Williams,	7.00

863	T. Williams,	\$45.00
864	" "	22.00
865	" "	37.50
866	Mrs. Keller,	330.00
867	T. Williams,	65.00
868	Mrs. Keller,	80.00
869	Mrs. George,	530.00
870	T. Williams,	75.00
871	" "	270.00
872	" "	170.00
873	" "	130.00
874	" "	100.00
875	" "	170.00
876	" "	95.00
877	" "	105.00
878	Mrs. Keller,	160.00
879	C. E. Canessa,	720.00
880	Mrs. Keller,	110.00
881	T. Williams,	410.00
882	(Duplicate)	
883	T. Williams,	65.00
884	C. E. Canessa,	2,570.00
885	(Duplicate)	
886	T. Williams,	1,000.00
887	Mrs. Keller,	375.00
888	T. Brumaer,	400.00
889	T. Williams,	400.00
890	Mrs. Keller,	660.00
891	T. Williams,	190.00
892	" "	135.00
893	" "	220.00
894	" "	130.00
895	Mrs. L. P. Myers,	240.00
896	Mr. James,	2240.00 \$260.00
897	Mrs. Keller,	120.00
898	Mrs. Keller,	310.00
899	" "	160.00
900	T. Williams,	260.00
901	" "	470.00
902	Mrs. Keller,	450.00
903	T. Williams,	450.00 \$170.00
904	Mrs. George,	150.00
905	Mr. Williams,	55.00
906	J. K. Johns,	500.00
907	E. F. Caldwell & Co.,	200.00
908	Mrs. Keller,	660.00
909	Duven Bros.,	1,270.00
910	T. Williams,	1,310.00
911	Duven Bros.,	675.00
912	N. Martin	40.00
913	T. Williams,	240.00
914	Miss Paul,	2,100.00
915	T. Williams,	800.00
916	Mrs. Keller,	550.00
917	Mrs. L. P. Myers,	80.00

918	Mrs. Keller,	\$625.00
919	A. Kingsley Porter,	60.00
920	Mrs. A. Nathan,	250.00
921	Sold with 915	
922	A. Rudert, Agt.,	170.00
923	T. Brunner,	60.00
924	J. D. McIlhenney,	170.00
925	W. H. Johnson,	220.00
926	A. Rudert, Agt.,	220.00
927	E. F. Caldwell Co.,	360.00
928	Sold with 914,	
929	T. Williams,	170.00
930	Sold with 915,	
931	Miss Paul,	90.00
932	A. Rudert, Agt.,	850.00
933	Duplicate,	
934	T. Williams,	750.00
935	A. Rudert, Agt.,	725.00
936	Mrs. Keller,	200.00
937	Sold with 914,	
938	Mrs. Keller,	1,000.00
939	J. K. Johns,	65.00
940	W. H. Johnson,	80.00
941	H. C. Lawrence,	340.00
942	T. Williams,	105.00
943	Sold with 915,	
944	Sold with 915,	
945	T. Williams,	35.00
946	T. Williams,	25.00
947	Sold with 915	
948	Sold with 914	
949	Mrs. W. Stanford,	22.00
950	A. Rudert, Agt.,	200.00
951	T. Williams,	35.00
952	Sold with 914,	
953	Sold with 915,	
954	Sold with 914,	
955	Sold with 914,	
956	Sold with 914,	
957	T. Williams,	50.00
958	E. Williams,	25.00
959	Sold with 915,	
960	Mrs. Keller,	250.00
961	T. Williams,	25.00
962	T. Williams,	25.00
963	Geo. Gray Barnard,	22.50
964	T. Williams,	30.00
965	J. K. Johns,	420.00
966	R. I. School of Design,	330.00
967	E. F. Caldwell Co.,	220.00
968	T. Williams,	30.00
969	T. Williams,	50.00
970	T. Williams,	25.00

971	Mrs. L. P. Myers,	\$40.00
972	T. Williams,	20.00
973	" "	22.00
974	" "	22.50
975	" "	17.00
976	" "	25.00
977	" "	50.00
978	" "	57.00
979	" "	17.00
980	A. Kingsley Porter,	310.00
981	W. S. Greening,	150.00
982	" "	100.00
983	H. F. Hally,	180.00
984	L. L. Jones,	525.00
985	Otto Bernet, Agt.,	575.00
986	Miss R. H. Lorenz, Agt.,	925.00
987	C. A. Ficke,	325.00
988	Otto Bernet, Agt.,	2,100.00
989	" "	2,000.00
990	R.I.School of Design,	325.00
991	A. Kingsley Porter,	725.00
992	" " "	4,700.00
993	Warwick House,	275.00
994	E. L. Jones,	300.00
995	G. K. Stetson,	675.00
996	W.W.Seaman, Agt.,	525.00
997	W. W. Seaman, Agt.,	1,000.00
998	Ehrich Galleries,	900.00
999	Otto Bernet, Agt.,	525.00
1000	J. E. Aldred,	1,050.00
1001	A. Kingsley Porter,	800.00
1002	R.I.School of Design,	5,700.00
1003	Kleinberger Galleries,	3,700.00
1004	Warwick House,	2,400.00
1005	Otto Bernet, Agt.,	3,600.00
1006	R.I.School of Design,	6,000.00
1007	Mrs. C.S.Lee,	1,250.00
1008	Otto Bernet, Agt.,	3,500.00
1009	J. W. Lane,	11,300.00
1010	Kleinberger Galleries,	3,000.00
1011	Mordeai Beugmat,	200.00
1012	W. W. Seaman, Agt.,	1,000.00
1013	Warwick House,	4,300.00
1014	" "	775.00
1015	L. L. Jones,	600.00
1016	R. Ederheimer,	725.00
1017	W. W. Seaman, Agt.,	7,000.00
1018	Ehrich Galleries,	41,000.00
1019	Kleinberger Galleries,	475.00
1020	" "	900.00
1021	A. Kingsley Porter,	425.00
1022	Otto Bernet, Agt.,	775.00
1023	Kleinberger Galleries,	1,050.00
1024	T. Brummer,	1,050.00
1025	Mrs. Benj. Thaw,	1,100.00

1026	Warwick House,	\$4,100.00
1027	" "	1,600.00
1028	Otto Bernet, Agt.,	950.00
1029	" "	2,000.00
1030	Kleinberger Galleries,	1,600.00
1031	Otto Bernet, Agt.,	500.00
1032	Out,	
1033	W.W. Seaman, Agt.,	675.00
1034	Kleinberger Galleries,	7,200.00
1035	C. M. Woolley,	1,000.00
1036	G. K. Stetson,	700.00
1037	Out,	
1038	G. K. Stetson,	700.00
1039	Mrs. C. S. Lee,	900.00
1040	P. Bourgeois,	1,050.00
1041	R. I. Schooley Design,	6,100.00
1042	Otto Bernet, Agt.,	25,000.00
1043	Otto Bernet, Agt.,	25,000.00
1044	Mrs. N. L. Lewis,	15.00
1045	G. Dupont,	280.00
1046	Miss R. H. Lorenz, Agt.,	210.00
1047	Nicholas Martin,	100.00
1048	Mrs. Putnam Lee,	30.00
1049	Mrs. L. P. Myers,	35.00
1050	Mrs. J. F. McKernon,	25.00
1051	Mrs. L. P. Myers,	25.00
1052	Miss L. Scoville,	15.00
1053	Mrs. J. F. McKernon,	32.00
1054	Miss R. H. Lorenz, Agt.,	55.00
1055	Nicholas Martin,	40.00
1056	Mrs. C. M. MacNeill	47.50
1057	Miss R. H. Lorenz, Agt.,	190.00
1058	Miss L. Scoville,	20.00
1059	W. W. Seaman, Agt.,	60.00
1060	Nicholas Martin,	25.00
1061	Miss R. H. Lorenz, Agt.,	47.00
1062	Mr. DeVivo,	40.00
1063	N. Martin,	27.00
1064	Mrs. L. P. Myers,	45.00
1065	T. R. Thomas,	120.00
1066	N. Martin,	60.00
1067	Miss L. Scoville,	65.00
1068	Nicholas Martin,	60.00
1069	W. W. Seaman, Agt.,	55.00
1070	Miss R. H. Lorenz, Agt.,	870.00
1071	Philip Berolsheimer,	425.00
1072	C. Burton,	80.00
1073	Nicholas Martin,	50.00
1074	" "	65.00
1075	Mrs. E. M. Berolsheimer,	55.00
1076	Miss R. H. Lorenz, Agt.,	45.00
1077	Miss M. Hague,	35.00
1078	A. Rudert, Agt.,	75.00
1079	Philip Sawyer,	25.00

1080	Miss R. H. Lorenz, Agt.,	\$70.00
1081	Nicholas Martin,	45.00
1082	Mrs. C. M. MacNeill,	65.00
1083	Miss R. H. Lorenz, Agt.,	105.00
1084	" " "	700.00
1085	Mrs. Putnam Lee,	47.50
1086	Mrs. L. P. Myers,	50.00
1087	J. K. Johns,	70.00
1088	Nicholas Martin,	110.00
1089	A. Rudert, Agt.,	55.00
1090	Duplicate.	
1091	J. Kerr Johns,	105.00
1092	" " "	120.00
1093	Mrs. W. E. Moran,	55.00
1094	J. K. Johns,	55.00
1095	Miss R. H. Lorenz, Agt.,	90.00
1096	J. K. Johns,	170.00
1097	Miss R. H. Lorenz, Agt.,	140.00
1098	J. K. Johns,	60.00
1099	Mrs. Putnam Lee,	110.00
1100	Duplicate,	
1101	A. Rudert, Agt.,	210.00
1102	W. H. Johnson,	120.00
1103	J. H. Johns,	135.00
1104	W. H. Johnson,	110.00
1105	Nicholas Martin,	95.00
1106	J. K. Johns,	100.00
1107	Mrs. L. P. Myers,	60.00
1108	Miss R. H. Lorenz, Agt.,	100.00
1109	Mrs. C. M. MacNeill,	85.00
1111	W. H. Johnson,	80.00
1112	J. Kerr Branch,	60.00
1113	Miss R. H. Lorenz, Agt.,	110.00
1114	J. R. Johns,	42.00
1115	Mrs. W. E. Moran,	85.00
1115-A	Mrs. W. E. Moran,	122 5.00
1116	A. Rudert, Agt.,	70.00
1117	" "	25.00
1118	C. Burton,	17.00
1119	W. H. Johnson,	17.50
1120	W. H. Johnson,	17.50
1121	L. Reekenderfer,	17.50
1122	W. W. Seaman, Agt.,	35.00
1123	W. W. Seaman, Agt.,	115.00
1124	A. Rudert, Agt.,	105.00
1125	Mrs. J. F. McKernon,	25.00
1126	Miss Morris,	27.00
1127	J. K. Johns,	15.00
1128	Miss Morris,	5.00
1129	C. Burton,	10.00
1130	J. K. Johns,	7.50
1131	L. Reekenderfer,	7.50
1131-A	W. H. Johnson,	15.00
1132	J. L. Braese,	10.00

1133	J. H. Bailey,	\$7.50
1134	W. H. Johnson,	47.00
1135	W. H. Johnson,	52.00
1136	J. K. Johns,	32.00
1137	J. K. Johns,	17.00
1138	Mrs. E. C. Noen,	17.00
1139	J. Kerr Branch,	40.00
1140	Mrs. E. M. Berolsheimer,	7.00
1141	W. H. Johnson,	5.00
1142	J. K. Johns,	7.50
1143	W. W. Seaman, Agt.,	15.00
1144	W. H. Johnson,	26.00
1145	Duplicate,	
1146	"	
1147	J. K. Johns,	6.00
1148	E. Einstein,	22.50
1149	W. H. Johnson,	40.00
1150	Mrs. W. Stanford,	15.00
1151	J. K. Johns,	12.00
1152	J. K. Johns,	47.00
1153	Mrs. C. M. MacNeill,	17.00
1154	Mr. Lawrence,	6.00
1155	Mrs. E. M. Berolsheimer,	11.00
1156	Mrs. W. Stanford,	4.00
1157	W. H. Johnson,	4.00
1158	J. K. Johns,	7.00
1159	W. H. Johnson,	8.00
1160	J. H. Bailey,	10.00
1161	J. K. Johns,	17.00
1162	Mr. Lawrence,	5.00
1163	J. K. Johns,	55.00
1164	J. K. Johns,	135.00
1165	J. K. Johns,	17.00
1166	Mrs. W. Stanford,	4.00
1167	Mrs. W. Stanford,	12.00
1168	Mrs. W. Stanford,	6.00
1169	W. H. Johnson,	6.00
1170	W. H. Johnson,	17.50
1171	J. K. Johns,	8.00
1172	W. H. Johnson,	57.00
1173	J. K. Johnson,	7.50
1174	J. K. Johnson,	17.50
1175	W. H. Johnson,	90.00
1176	W. D. Breaker,	155.00
1177	Mrs. W. Stanford,	3.00
1178	W. H. Johnson,	50.00
1179	Dr. R. F. Longacre,	3.00
1180	W. H. Johnson,	17.50
1181	Mrs. W. Stanford,	5.00
1182	W. H. Johnson,	155.00
1183	W. H. Johnson,	45.00
1184	Duplicate,	
1185	Nicholas Martin,	10.00
1186	Mrs. W. Stanford,	15.00
1187	Mrs. D. E. Moran,	3.00